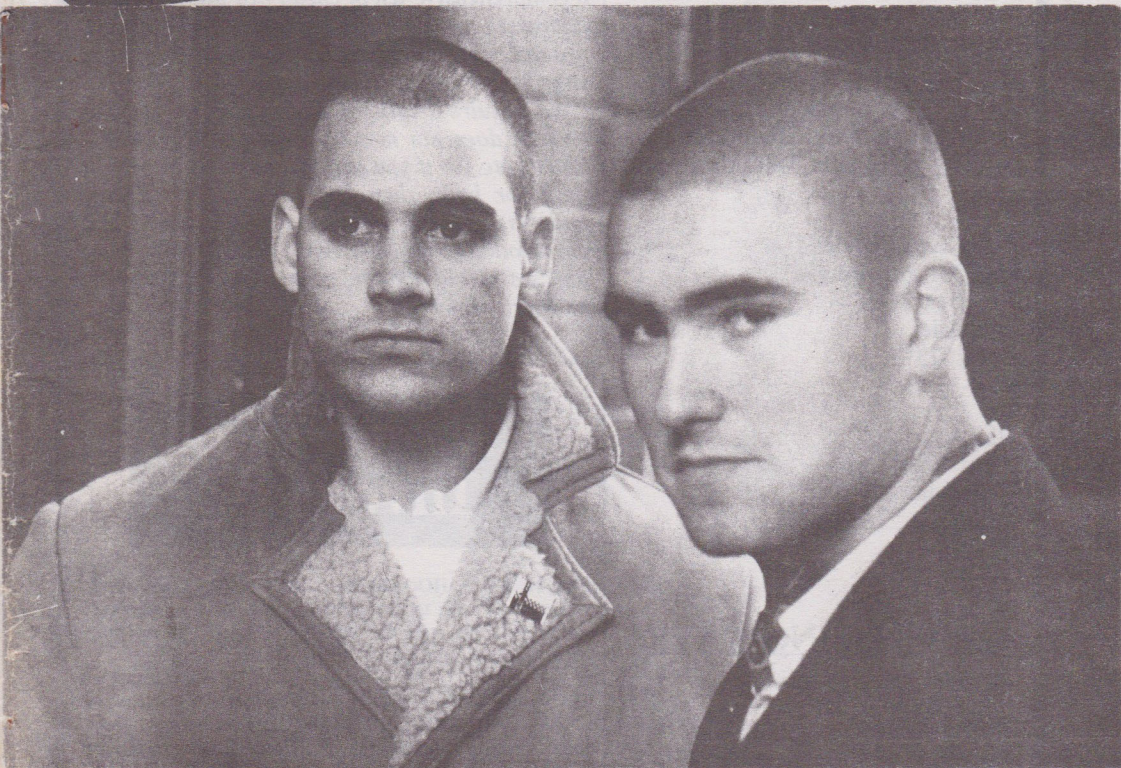


BIRTH OF A

HOOOLIGAN

ISSUE THREE £1.20



EXCLUSIVE SHAM 69 INTERVIEW

Plus! MADNESS, STIFF LITTLE FINGERS, ROIR,
ANOTHER MAN'S POISON, PRESSURE 28, STORMWATCH,
SKATTERBRAINS, TURNED AROUND TURTLES, SOUL and
FOOTBALL and over 80 record, tape, gig and zine reviews!

ALL THIS AND MUCH MORE!

\$3.00
13FF
5DM

**BIRTH OF A
HOOLIGAN**
P.O. Box 128
Derby
DE1 9PX
England

Editor Mic Shaw
Music Reviewer Simon Herridge
Soccer Correspondent Dave Ansell
Soul Man Hartmut Dichmann
Oi! The Voice Fats MacLochlainn

We can also be contacted at:
Birth Of A Hooligan
P.O. Box 264
Riverdale
MD 20737
USA

And courtesy of:
Stuart MacKenzie
5 Sharland Place
Smithfield 2164 NSW
Australia

ADVERTISING RATES

Full Page £50
Half Page £25
Quarter Page £10

All ads to be submitted camera ready

Printing: Juma (0742) 720915
Cartoons: Simone Carline

Views expressed by reviewers and individuals within this issue are not necessarily held by the editor.

Editorial

Greetings and welcome aboard this, the third trip on the Hooligan Express, and as usual, we sincerely hope that you will enjoy the diverse contents that the following pages contain.

Following upon a discussion between Simon and myself, we have decided to try and compile a comprehensive list of cheap bed and breakfast addresses to assist our readers on their travels around, but for this to come about, we need your help.

We require details of accomodation in your area, it does not matter where you live, cheap hotels, etc., or if you are in a position to offer a floor, or both, then contact us at the Derby address. Ideally we would like to have this accomodation booklet ready for the New Year, and we will be looking to continually update it at regular intervals.

Want to Get Involved?

BIRTH OF A HOOLIGAN is looking for enthusiastic writers who wish to get involved on a strictly freelance, voluntary basis, with the writing of stories, gig reviews, etc., to be published each edition.

We are also on the look out for sellers of this publication at gigs. For details on how you can earn yourself beer money whilst helping spread the HOOLIGAN, simply write in, not forgetting to enclose a SAE/IRC.

All cheques/postal orders/international money orders in respect of advertising and subscriptions in connection with this publication to be made payable to **M. Shaw**.
Thank you!



ANOTHER MAN'S POISON

"ANOTHER MAN'S POISON are Jason Hughes on lead guitar, Alan Swain on bass, Darran Romain on drums, Dave on rhythm guitar and me, Charlie Hall on vocals. Our name comes from the saying 'One man's pleasure is another man's poison' and none of us has any previous experience in other groups."

Musical influences vary as the band are all individuals, but I could say early Oi! such as Cock Sparrer, The Business and Sham play a big part. Social influences are heavily based on the scooterist scene.

The second demo tape has sold out and the single is selling well through mail order in Europe and has reached as far as Chicago. "Skinhead Times and Scootering have done us proud as have fanzines such as Kriminale Class in Italy and a host of others. The feedback from the fans is a bonus. At the gigs we've cleared a load with some people asking us when the next release is?"

The band started on the local pub circuit in their home town of Cambridge, but as it's a very small circuit you can easily find yourselves going round and round, so they managed to break into the London circuit with gigs at the Henry Cooper on the Old Kent Road, and the local scooter club, Just Another Scooter Club, anniversary bash. The single has also brought in new venues such as The Stick Of Rock in Bethnal Green and the Kings Head in Fulham.

"Steve the manager is a born and bred Londoner, so he knows the score with some landlords and told them how much beer they'd sell and the pound signs just appeared in their eyes."

The underground scene in Cambridge is very healthy. One band well worth keeping an eye out for would be Colonel Harris' Dawn Patrol. They play a fresh ska sound, and are one of the better up and coming bands on the live scene.

The band are all run going scooterists with Charlie, Jason and Alan all belonging to Just Another Scooter Club and Darran and Dave being Solo Riders. "Yes, we all attend the rallies we can afford with the best one for me and Darran being

the NSRA Euro run to Belgium last year, but a firm favourite has to be a toss up between Margate and Yarmouth. We are hoping to gig at a rally, with the best chance so far being to play Margate at The Ship, as they ignore the NSRA and hire bands for the scooter run weekend, but they were fully booked. All the same they put a bloody good weekend on live music wise with bands all day from a guitar band I've forgot the name of to Apollo 7. But to let on which run we were going to attempt to do a gig would probably come to nothing as the NSRA only give us three weeks to choose a landlord, persuade him and then hire the gear, but what fun we could have if we pulled it off."

The machines owned by the band are a T5 210 Malossi (Darran), Standard T5 (Alan), PX 210 Malossi (Charlie), T5 160 Poloni (Dave), PX 200 Standard (Jason) and manager Steve owns a TV 175 Series III and a PX 125.

The band missed the chance to appear on the "Havin' A Laugh" compilation but have been invited to do a track on "Oi! It's A World League" which was brought about by Marco from Klasse Kriminale when he reviewed the demo tape in his 'zine and he decided he wanted the original of "Now that's What I Call...". "The problem is communication through the post to Italy is slow, and the single was already in the pressing stage, but in the same breath the album will reach more people on the continent who might consider buying the single as it is a double A-side with two more tracks on the flip."

Another Man's Poison recently played the Henry Cooper pub with the crowd generally comprising skinheads from London and the surrounding areas, with about 20 or 30 French or German skin. "The response from the French and German skins was one of complete support, buying the single, having a lark about on the floor, which ain't too bad when you're the first band up." The rest of the pub either hadn't been drinking as heavily or were a bit more reserved in judgement. The gig up the Stick Of Rock was more mixed but a quiet one on the punter front, due to the fact it was a Thursday night as opposed to a weekend. "The reaction from the band on these two gigs is it's great just to play in a pub which plays host to punk/Oi! guitar bands and the people who drink in them have an ear for what we're playing."

Another Man's Poison were due to support both Chelsea and the UK subs. Chelsea pulled out after a bust up with the landlord, The Subs pulled out over money. "We heard their management 'phoned



the landlord one week saying they'd do it for £200, then two weeks later 'phoned again saying they wanted £400 as punk was catching on again. We then finally got to support a named band, Bad Manners, who had us sitting around waiting for a sound check that didn't happen and with about 150-200 people turning up at £7-50 each, and us getting paid £25 after supplying a DJ and decks for the evening, left us with a bad taste in our mouths.

But the experience we've gained out of that gig was a guitar band could move a ska audience."

Do the band find they are now attracting a much wider cross audience than in their early days? "We attract a wide audience yeah, but the scooter scene that the band belongs to has a wide spectrum of different cults, it's no different from early, early days. The benefits of having ex-skins, skins, psychobillies, scooterists etc. coming along to

different gigs can only be in the atmosphere, after all, united we stand."

Another Man's Poison have received interest from all over Europe, with sales of the single and demos, and Canadian and American fanzines wanting interviews. "We are planning on going to the continent to do a load of gigs. It's just a matter of breaking into a circuit which we're working on. As for the UK, we've played anywhere that will play host, mostly East Anglia and London, but to consider touring both the UK and mainland Europe, it would have to be with someone the likes of the Business given the opportunity."

The single is still selling well at gigs and through mail order and the feedback has been good enough

for the band to consider releasing another three track single in the very near future. As for interest from labels, a guy from MCA records 'phoned them to get hold of the single as he'd seen the band's name about, but nothing more has come about from that initial interest.

"We've decided to take the bull by the horns ourselves to finance our gigs, hire PA etc., and the sales of the singles keeps us ticking over. We ain't broke even yet but it keeps the hire van on the road."

Dim Records have offered the band the opportunity of a split album, but due to slow communication nothing definite has come about at the time of this interview.

Reviews

Demos

THE CLUB

The Loafers seem to have spawned a lot of bands since they split up and the Club are yet another one. This is a really enjoyable demo which features two different styled tracks. **Waste My Time** is performed in a 2-Tone style with really nice vocals which are quite soulful. **Not You** is surprisingly a Latin-Afro jazz track which I found quite relaxing. Worth checking out.

(62 Pear Tree Lane, Newbury, Berks. RG13 2LY)

DURANGO 95

I put this on expecting to hear ska or reggae only to be surprised to get the sound of 60's soul. I enjoyed all four tracks here as they mix uptempo and slower numbers. I don't know anything about the band but I would like to, as this is very entertaining rhythm'n'soul.

(430 8th Avenue, Santa Cruz, CA 95062, USA)

LORD SKAMAN AND THE MAGNIFICENT 7

I thought their last demo was OK but was let down by some dodgy vocals. I think this follow up is a step backwards. There isn't anything here of interest at all and I think the band have to give some serious thought to their material so far.

(17 Oak Cres, Wingerworth, Chesterfield. S426PY)

GIRLS ON DEXTROSE *Weird Is Relative*

This is a really unusual sound. Dark, weird, mystical, gothic, Bauhaus all fit a description of the tracks on this tape. This certainly isn't cheerful listening but it is different and for that it deserves credit. It is hard to describe what this is like so I think I'd better leave it to you. Weird man...

(68 Vale Farm Road, Woking, Surrey. GU21 1DP)

HEPCAT

Well, there's not really a lot to say about this tape I'm afraid. All three tracks **Dance With Me**, **The Secret** and **Earthquake and Fire** lean a lot more towards reggae than ska but without having any outstanding qualities. This is pleasant but perhaps you should buy it and make up your own minds. (PO Box 40219, Berkeley, CA 94704-4219, USA)

MARIO K. *Decline Of Western Civilisation*

I couldn't get into this at all I'm afraid to say. This is very, very rough and raw and difficult to sit and listen to and isn't helped by the inaudible vocals. It's different but that's the best I can say about this basic hardcore punk. Sorry! (20 Towneshouse Drive, Easthampton, MA 01027, USA)

WHO MOVED THE GROUND *Linker*

This is basically the tracks from their previous demo's recorded live at the Powerhaus. The usual influences shine through such as Mega City Four, Buzzcocks, Housemartins etc on numbers like **I Want You To Be My Friend** and **Paper Happiness**. The recording is of a good standard, so if you enjoy Indie guitar pop punk, then try this out.

(29 Andover Way, Aldershot, Hants. GU11 3RJ)

OI!'S REVENGE

ANOTHER MANS POISON

Now That's What I Call... (Tick Tock)

The title track of this 3 song 7" sounds like a mix-up between the Business and Blitz, the vocals being like very early Business, the guitar sound very much like Blitz. There's a very punky bassline on that song and it's good to sing along to. **Alf Garnet's Heart**, with it's 4-Skins like intro, is good old fashioned street rock'n'roll. The final track **Attack SOTS** starts off like a heavy metal song, turns into good Oi! then slips into HM every now and then. One of the guys must be an Ozzy Osbourne fan. A little improvement and they could be Oi! greats. This little piece of vinyl is well worth buying and I have to say I enjoyed listening to it.

THE BUSINESS

Best Of... (Link)

I know I shouldn't be reviewing this CD as The Business are one of my all time favourite bands, alongside Cockney Rejects and 4-Skins. There's not too much to say about this CD, you'll find all your fave raves, starting off with **Out In The Cold** to **Loud, Proud And Punk**, ending with **Drinking And Driving**.

COCK SPARRER

Shock Troops + Running Riot in '84 (Slog)

THE 4-SKINS

The Best Of... (Link)

One re-release and one compilation of classic Oi! street punk band and both well worth buying if your original albums are as full of clicks and clacks as mine. But I don't understand why **Yesterdays Heroes** has to be on the 4-Skins CD twice, even though one is the single version.

CONDEMNED '84

Face The Aggression (Grade 1)

I might be well out of date reviewing this as it doesn't say on the sleeve or the record when it was recorded or released - I came across it at a local market! The facts: A well put together Oi! album, 11 songs of which 10 are uptempo punk rock like **Keep The Faith** and **All Out Attack**. Track 11, the more moody **Land Of Hope And Glory** is my personal favourite. All in all, not an album full of brand new ideas but to all Oi! fans I'd say it is a

must. As it says on the sleeve, "To all skins and true Oi!-sters everywhere - we will never die".

OI! POLLOI

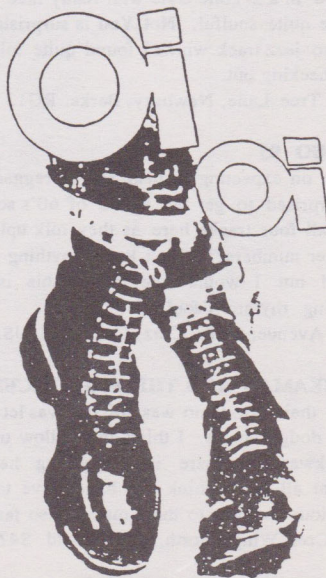
Total Anarchoi! (REM)

This band is very popular amongst my friends, not for their politics but for their music. I'm not that enthusiastic. To me they tend to be too much HC punk and HM direction. They've got some bloody good songs though like **Boot Down The Door**, **Pigs For Slaughter** and **Unite And Win**, but then you've got the HC **Free The Henge** and **When Two Men Kiss**. If you're into that kind of stuff there you go but I think I need more time to get used to it.

THE MACC LADS

20 Golden Crates (Link)

To tell you the truth I hadn't heard of this band before and found it stuck in the tiny Oi! corner of my favourite record dealer. What made me buy it was the warning on the sleeve "This record contains some very rude words indeed". Well I wouldn't call it Oi! for purists, you have to listen to it a few times. I think what the Adicts are to punk, the



Macc Lads are to Oi! OK, let's call it fun Oi!. Titles like **No Sheep Till Buxton**, **Guess Me Weight**, **Dad's Underpants** and **Nagasaki Sauce** speak for themselves.

PRESSURE 28

Anfums (Demo)

After listening to this four times the sound of Pressure 28 caught me. I had to get used to their fresh and very raw Oi! sound. The best song is the fourth which isn't actually listed on the inlet and sounds a bit like the Gonads. **Kid's On The Move** and **We're Alright** are basic Oi! songs. The quality of the demo is quite poor but I would like to hear from them when they get the chance to record in a proper studio. Live they should be brilliant.

VARIOUS ARTISTS

Oi! Chartbusters Vols. 1-6 (Link)

What do you say? Six albums and 83 songs, well really 82 as the Blood's **Stark Raving Normal** is found on vols. 1+3. The rest is what I call a fine compilation of Oi! greats like the **Business Suburban Rebels**, **Combat 84 Rapist**, **Cockney Rejects** **Motorhead** just to name a few. My favourites are **Stab The Judge** by One Way System, **Joys of Oi!** by the Gonads and **Cum On Feel The Noize** by the Crack. A wide range of Oi! it is, from the rock'n'roll influenced **On Yer Bike** by Frankie and the Flames to the ska/punk of **Oh** by the Case or the very punk **Stand Strong, Stand Proud** by Vice Squad. I'd say a very well put together collection of compilations, well worth buying.

NOTICEBOARD

- **Skins, Rudies and Mods** is a correspondent list newsletter. It is open to anyone who is interested. P.O. Box 704, Annapolis, MD 21401, America.
- **Lord Skaman** button badges. 50p plus SAE. Eight track demo £3 inc. P&P. Skank It Up Promotions, 15 Church Street East, Pinxton, Notts. NG16 6HT.
- **Everyone who wants to participate** with information, news of your city, country, opinions, addresses and merchandising lists etc. in an international SHARP 'zine please write. Ap. Correos 15, 08922 Sta. Coloma de Gramenet, Barcelona, Spain.
- **Jason Topping**. Neighbours is crap, sheep are ugly, don't lead Duncan astray when he visits and stop asking rude questions at ska fests. Captain Sarcastic.
- **Bands wanted** for hardcore/punk/anything good compilation tapes and 7". Send tapes, records etc. for possible inclusion (if you send stamps I can return them). Anything considered. Simon, 23 The Embankment, Bedford. MK40 3PD.
- **Bands/Demos wanted** by "The Facts Remain" writer Sid for two reasons. For review in said 'zine and because said writer is now acting as a talent scout for London Records. 29 Andover Way, Aldershot. GU11 3RJ.
- **The Catalogue**. Skinhead (and mod) related clothes, records and books bought and sold. Tim, 5 Doncaster Gardens, London. N4 1HX.
- **Skinbin T-shirt service**. If you want to receive our T-shirt catalogue, also featuring 'zines, badges, videos etc enclose 2 IRC's (Europe) or 4 IRC's (elsewhere). Ap. Correos 1474, 07800 Ibiza, Balears. Spain.
- **The Oi! organising committee** has arranged the first European non-racial skinhead weekend in Rendsburg, Germany on September 4-6. Bands booked to appear include Klasse Kriminale, Skatrack, Agent Bulldog, Lokalmatadore and Mothers Pride. This is a non-commercial venture.
- **Any bands** interested in appearing on a 18-20 track ska/reggae CD to be released on Jax House Sound System then contact Sean Flowerdew on 0635 45309 for further details. The record will have full distribution in America and through mail order in Europe and Australia.
- **Accommodation required** for two skinhead girls soon to be visiting England on a months vacation in December. If you can genuinely help contact Joy Hanna, 402 Halsey Rd, Annapolis, MD 21401, America.

ALL NOTICEBOARD ads are free but please keep them as short as possible.

FANZINES



A MESSAGE TO YOU #2 2Skr

Native language skazine with a smattering of English. Informative and enthusiastic. Love it! (Kvistvagen 9, 13668 Haninge, Sweden).

APANGA #1 15FF

Once it was the Spanish, then the Germans who produced a wealth of quality 'zines. Now it's the turn of the French. This is more proof of that.

(6 Rue de la Paillette, Apt. 404, 35000 Rennes. France).

BLACK AND BLUE #3

Yet another native language skazine covering all the best in the Jamaican groove. A little thin on content compared to some of the others though!

(3 Rue du Centre, 17220 St. Rogatien, France).

BOOT PARTY #6 US\$3

This latest offering concentrates on the European Oi! scene with a smattering of ska thrown in for good measure.

(P.O. Box 146351, Chicago, IL 60614-6351.USA).

BOYS ABOUT TOWN #5 £1.25

The only 'zine you need to be reading if the Jam were your heroes. Forget the rest and buy the best!

(5 Sherbrook Gardens, Dundee. DD3 8LY)

DOCTOR SKINHEAD #1/#2/#3 200pts

Native language zine whose title leaves the curious in no doubt whatsoever as to its audience. Enjoyable and visually improving

each edition.

(Aptdo de Correos 4030, 48080 Bilbao, Spain)

FANTOMAS #13 20FF

I love this zine, what it lacks in content it makes up for in style and isn't afraid to include non-conformist articles.

(7 Rue Du Berry, Chevilly La Rue 94550, France)

F.B.I.#13 250pts

Totally brilliant native language zine which is crammed to overflowing without once losing its way.

(Apartado De Correos 19170, 08080 Barcelona, Spain)

FLIPSIDE \$2.50

Bi-monthly music magazine which is similar in attitude **Maximumrocknroll**. But more professional in layout.

(P.O. Box 60790, Pasadena, CA 91116, USA)

HAGL #21 40p

Totally mad and unpredictable punk zine. Occasionally outrageous, but always entertaining.

(57 Briardene, Burnopfield, Newcastle Upon Tyne. NE16 6LJ. England)

KRIMINAL CLASS #30

Probably the world's oldest surviving skinzine. Native language product covering Oi! and a touch of ska.

(Via Nizza 43/4, 17100 Savona, Italy)

LIQUIDATOR #3/#4 15FF

Ska, rocksteady and skinhead reggae native language zine.

Well researched and interesting. (31 Rue De La Mairie, Brossay 49700, France)

MADNESS #1 £2

Outrageously expensive handwritten zine charting the history of the Los Palmas Seven! (2 Castle Croft, Alvaston, Derby. DE24 0TZ. England)

MICRO TERRA #6

Reviews, interviews and poetry galore. A short, concise read, but not too evident as to its market? (P.O. Box 26331, SM, KS 66225-6331. USA)

MOONHOP #3 10FF

Another good looking native language zine covering ska, reggae, soul and Oi!.

(27 Rue Des Pinsons, 95610 Eragny, France)

NERVOUS SYSTEM #1 Free

Anarchic and funny mini punkzine with an excellent guide to printing t-shirts.

(P.O. Box 571, Bayside, CA 95524. USA)

NUTTY #3 5FF

Native language skinzine short on content but full of energy and covering the whole range of skinhead music.

(105 Rue Phileas, Lebesgue 60430, Noailles, France)

RUDE #17 £1

News and reviews from Britain's leading skazine. Up to date and forever essential.

(26a Craven Rd, Newbury, Berks. RG14 5NE)

SCANDAL #2 20FF

Ska, reggae, soul, football and Oi! native language zine from the Moonlight Association people.
(BP 515, 13491 Marseille-Cedex 04, France)

SCHUTZIGE ZEITEN #3 3DM

Absolutely brilliant native language zine concentrating on the Oi! side of skinhead without losing sight of other music.
(PA70 Postlagernd, D-1570 Potsdam, Germany)

SKA #1 £1

Independent zine for moonstompers. All 2 Tone, but in truth short of actual content.
(102 Arnold Avenue, Styvechale, Coventry. CV3 5NE)

SKATENATI #8

Clippings and articles taken from other zines including six pages from our first issue!
(Via Gramsci 9, 10015 Ivrea, Torino, Italy)

SKINBEAT #1 5MK

Written in English, full of enthusiasm if a little naive in places, but a zine full of potential. Finland's first skinzine?
(Jonsaksenpolku 3A1, 01600 Vantaa, Finland)

SKINS, RUDIES & MODS #2 \$1

Not a zine as such. More of a newsletter.
(P.O. Box 704, Annapolis, MD 21401, USA)

STAY RUDE #2

Ska special from the Dutch SHARP chapter. Native language zine which deserves international support for its stance.
(Postbus 2999, 1000 CZ Amsterdam, Holland)

SUBCULTURE SKINHEAD #4 1DM

Native language zine produced on re-cycled paper. What is lost on presentation quality is made up on content quality.
(Hochgernstr. 13a, 8265 Neuotting, Germany)

THE GANGSTERS #1 225pts

Native language skazine crammed full of artifices, but lacking actual content, but interesting look at The Small Faces!
(Apartado De Correos 608, 08240 Manresa, Spain)

THE LOUD 6TS #6

Total 60s zine, nothing compromised in this native language zine.
(26 Rue Du Jardin, D'Enfant 66000, Perpignan, France)

THE NUTCASE #58

Going strong since 1984. Native language zine which promotes ska like no other zine on the scene.
(61 Rue Des Forges, 44330 Vallet, France)

TIGHTEN UP #8 50p

Ska and Oi! zine which gets better with each passing issue.
(1 Shah Place, Ramsgate, Kent. CT11 7QD)

UNDER SIEGE #1 \$2

New American skinzine covering Oi!, ska and hardcore. Interesting reading even though it's slightly right of centre in its political stance.
(P.O. Box 40577, Indpls, IN 46240, USA)

URBAN SERVICE #2 10FF

This is different! Native language casuals soccer hooly zine dedicated to the English terrace terrorism.

(1 Rue Du Dr. Zangeron, 49300 Cholet, France)

WELCOME TO THE REAL WORLD #2 £1

100% improvement on the debut issue and on this showing it should be around for quite a while. Entertaining and informative.
(6 Purbeck Court, Great Baddow, Chelmsford. CM2 8YX.

WORK, REST & PLAY #4 £1

This issue, possibly the last, brings more goodies from the international ska scene.
(1 Clonard Rd, Sandyford Rd, Dublin 16, Eire)

ZERA #12 20FF

Native language, right of centre zine which is interesting if a little naive on what skinheadism is really about!
(BP 239, 76003 Rouen-Cedex, France)

ZIPS & CHAINS #8 \$3

Excellent English language publication full of punk and hardcore. Highly recommended.
(Via Arrigio Boito 78/D, 00052 Valcanneto, Cerveteri, Rome, Italy)



Jimmy Pursey Tells It Like It Is

SHAM 69

Not a lot has been heard about the band recently. The last we heard was the Rainforest gig in 1989, so what has been happening?

Well, we only played that gig really because it was a gig we could play without any flak, it was a case of how else can we play. It was a gig more than an ecological stance. I don't stand against it, I'm not joining any organisations, I'll do my own thing. The band has been writing for the last five years, this album and no gigs.

What is the current line-up?

We've got Dave Parsons still on guitar, Andy Prince on bass, Ian Whitewood on drums, Linda Paganelli on sax and Patricia Bastian on keyboards.

Was it a conscious effort to bring a female angle into Sham to help shed the old macho image?

Yes, very much so. I thought that way it wouldn't be looked upon that we were trying to be the ultimate macho band. It's not a case of shedding it, it's just a case of trying to show that to go and see a band, I mean, I don't want that thing that it has to be four boys in a band. The girls are in a band that can actually play, the most important thing to me. I had to progress something I'd started. I couldn't put them in the band pretending to play and that's what I think I've done.

Has the re-emergence brought in any media interest?

No, no, not at all. I didn't expect them to because they are so entrenched in trying to zoom up a new band. We're doing mainly radio interviews, and not only that, I mean word of mouth on the street as well, which is more important than say the NME saying you're the greatest band in the world or the most shit band in the world.

How is the current mini-tour going?

It's going really, really well. It couldn't be better really. It's the type of thing where if I'm coming back and playing all these new songs, and playing like old songs, and the reaction we're getting is really incredible.

What type of audience are you currently attracting?

It's a right mixture of people, sons and lovers, brothers and sisters, all types of people because different types of people are wanting that energy, there's a buzz on the street for something completely different. We're reaching a cross-section of tribes. Sham 69 seems the perfect band to see.

The buzz on the street is similar to that which spawned the original punk explosion. Is that how you see it?

I think the spirit of punk is the most important thing rather than the value of what people took it for as a thing. That spirit is re-emerging, it's not the naming of it, punk, because really it's the energy that's in the people. Sham was born on the street, we evolved on the street.

What is your new material about? Is it less political and more pop orientated?

Yes! I don't go out of my way to write anthems as it were, so I go out of my way to write songs. Whether it turns into an anthem is only down to the crowd. If you make a record and it becomes commercial it's already pop based, so therefore if you go out of your way to write a pop record you're wanting to become a popstar, just to write great songs. If they become commercial, people think they are commercial. I try to get the essence of feeling the way the other person would feel with what we want to say rather than taking a one-dimensional stance and saying I only believe in this. I'm trying to see, not only both sides of the coin, but everything else that is going on.

So, you're becoming more mellow as you get older?

No, I'm getting more angry than ever before, almost certainly, because the early anger was a form of naive frustration of too much to talk about and not enough time to talk about it, it comes out in spits and starts doesn't it, rather than in one complete elasticated word. I'm not that kind of person anyway.

What about Rotate Records?

We wanted a record label that was small so that we could develop the band without people prodding us and telling us what to do, not that they would anyway. Because it's a small label it doesn't hinder me about telling

Birth Of A Hooligan

me how to be artistic as I possibly like. They approached me, but I told them what I could do for a certain amount of money, and I'm astounded with what they've actually done.

What's the background to the new album?

The reason it's called "Information Libre" is because it's informational freedom, because the more people who can walk around and communicate with each other, I'm sure the world will change for the quicker rather than the slow mode it is currently. The album is a collection of songs, it's more like the first two albums this album I think, rather than any other album we've wrote. It's a cross between "Tell Us The Truth" and "That's Life". It's a storyline without a storyline, more of that it's you that will put that value on it rather than I have. People are frightened of people being able to communicate with other people, I know there's always a language problem with other people around the world, but it's a thing where if you think, stop and pause and try to say something to someone in a meaningful way rather than just words going into the carpet, or blow going down my throat, saying: Wow!, That's bullshit. The most important thing is to be as honest as you possibly can and when you're talking to somebody, every little helps the next existence in life.

I was told that skinheads are not being admitted to your gigs now. Is that true?

I don't mind skinheads, it's Nazi's I mind, that's the end of the story. Skinhead is just another tribe. It's not letting skinheads in, there's not going to be any skinheads in who they know... we let skinheads in every night, we don't have any trouble with skinheads. If someone's got fuckin' Nazi on their head they ain't fuckin' coming in, that's it! If they want to be in that club, let them stay in that club.

A number of the original Sham barmy army were present at the Wolverhampton gig. Do you ever get to meet them?

I don't wanna ever meet them. They are the ones who put all the inspiration into me.

Do you regret anything from the past?

No, I don't! I don't think you can do anything better in the space of time.

What are your plans for after the tour?

Another mini tour and then stay on the road. I'm more frightened of getting too big rather than burned out. I can take it so far, because of what was going on before I was having such success and the crap when playing live. I couldn't seem to play without something going wrong.

The Pop's Ska'n'Soul Club

WELL, when did the idea of P.V. see the light of day? For the explanation I have to turn back the hands of time... Around 1984 a young mod from HQ Rheindahlen called James discovered a pub called Pop's and the owner of that pub would let him hold regular mod nights.

At that time I was a member of the Dusseldorf Lions Mod Club and we had been in touch with James and the Rhein-D mods for ages. He told us about Pop's and we were glad to have a place to go, even though in the beginning the nights were held once a month on a Wednesday, so not too many people found their way to Pop's. That is shown in a little article published in the modzine, **Working On The 10th Floor:**

MOD EVENING 16.1.85 AT POP'S

"As one of the organisers, I would like to thank everybody who turned up and made it into a good evening. This article is really just to tell everyone who did not go what a good night out they missed

and hope that they will come to the next one. Although I did not actually arrive until 8 o'clock, the place had already started to fill with mods and mod orientated people. I was glad to see that some of our friends from Dusseldorf Lions had arrived and that Fats had started the disco, so there was no wasting time.

At about 8.30 more or less everybody had arrived. Altogether there was about 30 people which is not bad for around here, but there should have been twice that.

At around 9.00 and after a few drinks, things started heating up especially when **My Generation** was put on. The music was good and varied, 6Ts, psychedelic, soul, etc., and in my opinion the evening was a success, and I would like to thank everybody who helped and also the staff at Pop's."

That's how it was for the first year or so. Then along came a new owner and with him the chance to hold those nights on Saturday. At once more

people turned up and made the nights a great experience for the, until then, somewhat dead scene. Around these days, more and more skinheads, rude boys and scooterists came along and found that the music they preferred, ska and soul, wasn't played often enough, especially as the mod scene had drifted more and more into the direction of psychedelia and 6Ts garage punk.

So, myself and a few friends of mine talked to the then owner of Pops if he would give us the chance of holding regular ska and soul nights. He jumped on the idea as he preferred that kind of music himself, and there we were: fortnightly mod or skin/rudie/scooterist nights. That didn't mean that mods didn't turn up to our ska/soul parties or vice versa though. It was more like the purists of either faction who wouldn't go to the other one's disco.

So Jockel, Charly and Joschi, all members of the Rhein-Ruhr Gangsters, and myself, held the first ska/soul night somewhere around the middle of 1986, and it went off with a bang. Around 120 people turned up and the place was steaming. We charged 5DM entrance as from the beginning we had the idea of doing something special, like live acts, and as well we had to get the latest records. So, it kept on going on and on and the 1986 Christmas Party we gave away 100 free tapes entitled, **Positive Vibration Presents: Pop's Special #1 Reggae Recipe** which featured artists like Ernie Smith, Pluto, Silvertones, and Clint Eastwood to name a few.

In those days we offered all our Pop's activities as Fat's/Gangster Productions and I wanted something new as I was (and still am) into Bob Marley in those days and especially his song, **Positive Vibrations**. I chose that to be the title of the tape, as I put it together and copied it on a double tape deck.

From that day on it was Gangsters/PV Productions and we gave away another 100 free tapes later on that year, featuring live tracks from Desmond Dekker, including an interview we did with that guy after a gig in Bochum.

And then the idea of a festival with German ska bands was born. Jockel, the lead singer of The Braces, was a member of our DJ team and, after talking to the rest of the band, agreed to play such a gig. So did the Blue Beat who were regular guests at our parties. Charlie Two Tone talked Skaos into the idea and there we were.

We told our guests to keep the tickets of the next four nights as we had the idea of graduating the prices for entrance for the gigs. If someone had all

four tickets he had to pay 5DM for the concert, 3 tickets meant 8DM, 2 tickets 12DM, 1 ticket 16DM and no ticket 20DM.

The problem was that Pop's wasn't the right place for a concert of that dimension. Someone came up with the idea of an open-air gig in the parking lot, but that wouldn't have worked out. So, we decided to talk to Mike, the owner of the Okie Dokie in Neuss, near Dusseldorf, where we regularly met and where a lot of punk bands had actually started their careers - Die Toten Hosen for example. I knew the guy well and it was no problem talking him into our idea.

We got the PA, etc., and on 24th of October 1987, the first German ska festival went off at the Okie Dokie and it was one of the worst nights of my life! Don't get me wrong, it was a great concert. About 400 people from all over Germany, Belgium, Holland and England turned up. The bands gave their very best, the atmosphere was brilliant and the beer cheap (Mike didn't say anything if you brought your own - he sold enough anyway).

The problem was that we wanted to insure the PA system and 3 days before the gig the lad from the insurance company told us they wouldn't do it, even though 3 weeks earlier he told me otherwise. There we were, a PA worth 100,000DM and only 4 people to do the door and security. Know what I mean now! Well, nothing big happened, except for one microphone that got bust, but Mike paid for it (750DM). He's always been a good guy. We made 1500DM profit which we invested in new records for Pop's.

By that time, Pop's got bigger and bigger, more and more people came along, we even had an improvised allnighter after a scooter run, we had two hours to get us and our records down, as someone had announced a party there on a leaflet for the run, and we didn't know about it. But what has it's good sides has its bad either. More and more fascist boneheads turned up. In the beginning that was no real problem, they just sat there, had a few beers and as soon as they discovered that there was no Skrewdriver or Bohse Onkelz in it for them, they left. But as I said, more and more of them turned up and so the trouble began.

I remember one night I had just finished my set, which was northern soul that night, and as the place was packed as usual, it was steam hot inside. So I decided to go outside and get some fresh air. I was walking over the parking lot and a guy came towards me. There was nothing aggressive about

Birth Of A Hooligan

him, but when he was next to me he grabbed me by the throat, threw me onto a car and gave me a few good punches, my nose and other parts of my face broken. I was bleeding like a pig and what was worse, I was wearing my best suit, which was of course ruined. I went inside, my mates saw me and ran outside and there we were, 50 of them and about 80 of us. I had to put up with all I had to stop a gang war in which someone could easily have been killed.

They left in the end and I had to be taken to hospital as my face wouldn't stop bleeding, but it came worse. A few weeks after that a mate of mine was stabbed by a fascist baldie who had been

Oh No, They've Started A Bloody Letters Column!

I really enjoyed issue one, just a bit on the piece on The Blaggers interview about the skinhead thing being a youth cult. He couldn't see himself wearing DMs at 40. Well, I haven't seen any 40 year olds wearing DMs either, but as a 36 year old punk ska fan I know plenty of others like myself who listen and go to see ska, punk, Oi! bands.

I think there is a silly idea that when you reach the age of 25 you put on a collar and tie and listen to country and western crap. Is Johnny Rotten, Joe Strummer, Suzie Sioux not all in their 30s, and in Joe's case 40? I'm still wearing a bomber jacket, jeans, etc., listen to ska, punk, Oi! plus go to the odd gig. I do think this is always forgotten.

So remember that people of this age group still listen and go to ska, punk, Oi! gigs. The only difference is most of us are now married, have kids and are looking for work, if not working. It just boils down to the fact, if you're into the music, you probably always will be. Maybe not a bald head flashing DMs and tattoos but like myself, the jeans, bomber and most important really, enjoying the music and idea of ska/punk.

Tony, Craigavon, Co. Armagh.

at Pop's a few times and who knew that my mate wasn't Nazi. He survived luckily, as he wore two jackets, and the knife couldn't get in deep enough.

We tried a few more times to keep Pop's alive, but now trouble broke out regularly, and in the end the owner called it a day. I have to say those four years were the best in my life and I don't know if the German ska scene has seen anything like Pop's ever since. If I'm wrong let me know. The Busters perpetuated Pop's in their song, **Jamaica Stomp**. What more do you want?

Fats MacLochlainn.

One of the most popular articles from our debut issue was the one on the Spanish ska scene. Well, Marc T of FBI fanzine has done it again . . .

Skarabajos from Mallorca will soon be in the studios and their debut album will be out on Sock It Records before next summer. The band have improved their sound considerably since their appearance on Latin Ska Fiesta. They have now recruited Boris on sax who used to play with Oi! band Decibellos in the mid 80s. Roots Generator have postponed the release of their debut single because of appearances on various international ska compilations. The Knock Outs are a new band from the ashes of Estat Precari. Another new band from Barcelona is Unity Reggae. Their intention is to play a roots style, and their line-up includes members from both Tension Friends and Mango Bongo. The legendary Skatala are rehearsing and gigging intensively again after years of inactivity. They will be releasing a single and album on Transdisc shortly. Mark "Skanky" Brown is going to release his Stay SHARP compilation very soon on Transdisc and not Sock It as first planned. He is also working on a new zine Bronco Bullfrog.

Stormwatch

AS FAR AS politics go, we're in an awkward position in this age where you're either an extreme racist or anti-racist. I wouldn't classify us as either. I tend to judge people on an individual basis rather than as a whole. We lean more towards the right than the left, but that doesn't make us racist. We think people of whatever nationality they happen to be, should take pride in their culture especially in this country in which the media portrays a large double standard. Over here when the blacks work together as a unit they call it activism, when whites do the same it's called racism.

There is so much black racism towards whites through this stupid thing called rap music. The majority of that music encourages stupidity and abnormal behaviour. American streets are war zones for drug gangs, and innocent people get hurt in the crossfire.

I could go on forever about every little thing that I believe in, but it would take pages to express all of it. In short, all of us have our opinions on right and wrong and we leave it at that. To me, skinheads and politics are two worlds apart. These days many skins get suckered into organisations for some politician's own gain. We are not white power and we are not a SHARP band, we are a reality band. We rarely bring political views into our music, unless of course it's something that we feel strongly about.

We also have another song on our demo that I feel strongly for. It is called **When No One Walks In Fear**. It is about the drug wars and gang bangers here in the U.S. I had a friend of mine shot just walking down the wrong street. I've seen children being afraid to play in their own playgrounds. This is a subject that I feel strongly about. This is about as political as our music gets. The majority of our songs are just a celebration and good time sing-a-long music.

The reaction to us so far has been more than I can ever ask for. Our demo is now out on sale and we're currently waiting for responses from a few labels.

On August 22nd, we're playing a big Oi! festival in Washington, DC. The whole line-up is not complete as of yet, but so far it is, Niblick Heblane, Wretched Ones, Patriot and National Allegiance.

Jeff Harrison.

TURNED AROUND TURTLES

THE BAND was formed in late summer, 1989, with a basic line-up of eight people, and musically settling somewhere between new ska and old ska and a bit of punk rock some would say. In the beginning there were only cover versions, then their own material grew stronger and now live shows consist of 75% originals.

Since the band's debut album, "Ask", was released earlier this year, they have added permanently two female backing singers, and now the Turtles number ten on stage!

In their local area of Wiesbaden in Germany the band are regarded as heroes, but their fame is quickly spreading across the country. Their debut Berlin gig this year was a moving experience and they have successfully supported The Selecter and Judge Dread in Berlin and Hamburg.

"About half of us knew each other for ages, and in 1989 we decided to form a ska band", Manfred Moos the band's drummer continues, "When we were in the studio we had the idea for some backing vocals. They were good because this was their first time, as you can hear on the album. Two of them, Gabi and Uli, couldn't get away from us and are now our backing singers.

"We are not a political band, but we are against Nazis and racism. A German fanzine has called us all grandads because we are all between 24-30 years of age, and most of the upcoming German bands are younger.

"We have published our album with a limited edition of 500, a self-production and our so-called record company, ALM, consists of just one person. We are selling the records in a couple of shops and at concerts, and we are looking for a more professional record company or distribution.

"I would like to send greetings through your zine to say hello to my old friends, Billy and Graham, from Nottingham."

Singles Reviews

THE CYBERMEN

From Beyond (Destination Uranus)

A fine four track EP from Finland's answer to The Prisoners. **From Beyond** and **Strange Looks** sound strongly like the Medway foursome and in **Sands Of Mars** they have an instrumental which would suit a 6Ts TV or film theme. Enjoyable garage beat deserving a few spins on your turntable.

100 MEN

Time Is Tight

Not ska, but reggae from 100 Men. This is Seventies style dub like reggae which seems to drag on for too long, thus being dull and uninteresting. Available from **Rude** and **Skactualities** skazines.

PARADOX UK

Disenchanted Land (Retch)

Four tracks of very fast, aggressive hardcore with a metal crossover with a nod or two towards metal speed merchants, Motorhead. This isn't really my kind of thing to be honest, but should go down well with most punks.

THE STAB

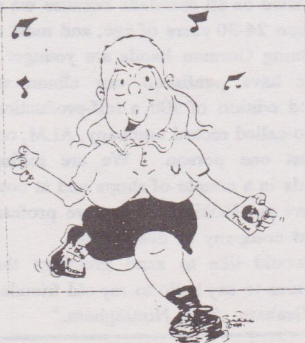
Punk 77 (77 Records)

Four tracks of enjoyable, tuneful, melodic punk new wave from this Italian three piece, which, as the title suggests, is set firmly in 1977. Forget the fact it's in their native tongue and give it a listen.

ZUNOSTUFF

In Der Stadt (Walzwerk)

Three tracks from this German band that mixes punk, Oi! and metal. The title track is similar to Blitzkrieg, **Ohne Mich** is quite punky with a metal guitar solo and **Nur Spass** is fairly average punk. So so!



IN MEMORIAL: BOB JONES

Thanks for the opportunity of putting in a memorial in this issue for Bob, but I don't really know what to say. It was sad to hear that one of The Trojans had also taken his own life. It's amazing when you talk to people, the number who actually know someone who has committed suicide. It really is tragic. The sad thing about Bob is that he'll be missed by more people than he would have realised, many of him didn't know him but enjoyed his music. He had a lot to give, it's a real shame. Stuart MacKenzie (The Allsorts)

IN MEMORIAL: ANDREW CRAWFORD

In the wee hours of Monday, April 27th, I received the news from Jenny Mathais that founding member and bass player through thick and thin, Andrew Crawford, known to us as Big Arn or The Biggest, had hung himself in his own flat. He had left a note on the door for his neighbours, asking them to inform the police. Andrew was a quiet guy to those who didn't know him, but to us, his company was a constant source of pleasure and good humour.

Gaz's brother, Jason, said in the same week that Benny Hill and Frankie Howerd had died, we had lost our three greatest comedians. When reflecting upon our relationships with him there is tears, but at the same time it's very difficult not to laugh at some joke that you and he had shared. But it's the classic situation with the clown hiding a deep sadness.

He was a superb musician both as a bass player and piano player, although the piano was his forte as he had played it since he was a child. But he was intuitive and could play just about any instrument you put in his lap. That's how he came to be the bass player of The Trojans. His understanding of the mechanics of music was mystifying and the communication that I shared with him as a musician was incredible. All of us individually felt the same thing and he will be deeply missed. Lucky Pete (The Trojans)

SKINHEADS FROM POLAND

Hi there. This is Jarek and Igor from Sosnowiec in Poland. We were asked to write an article about the skinhead movement in our country so here it is. We live in Silesia and we can only write about the situation in our area, but we will write generally about the rest of the country.

The first skinheads appeared here in the second half of the Eighties and they came from big towns like Warszawa, Gdansk, Wroclaw and Silesia. The majority of these were disappointed punks. The punk movement was fun, kids started at 15 and stopped at 19. By now the first Oi! bands were beginning to play, they were Ramzes and The Hooligans from Rydułtowy, D.D.T. from Gdansk and Sex Bomba from Legionowo. Their music was not perfect due to them having trouble in finding rehearsal rooms and the poor quality of their equipment.

The first Polish skinheads were totally non-political and they were not connected to any political organisations or parties. Two skinzines were published, both from Silesia, "Przebudzcie" and "Fajna Gazeta", and these featured bands and music from around the world.

The first public performance of Oi! band Sex Bomba took place at the Jarocin Festival in 1986. By the way, the group had pacifist lyrics and have not really been accepted in the general skinhead movement. The scene was getting stronger, fights during football and hockey matches, and a lot of them began to join different nationalist organisations, with radio, press and television showing all skinheads as Nazis. After 1988, the scene was very strong, but almost all of the bands were nationalists, such as Grunwald, B.T.M., Szerbiec, Baranki Boze, Honor and Polska, and new zines arrived like "Legion", "Kołomir" and "Krew I Honor". The most important event of that year was totally destroyed by skinheads, as they fought with satanists at the Polish metal music Fest-Metalmania '88. During the fight, a skinhead from our native town was seriously wounded by a knife, the Sosnowiec crew was the strongest in all Silesia, and took revenge on heavy metal fans for it,

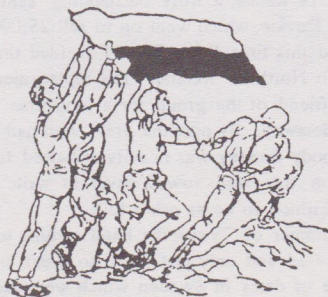
and this is still happening to this day.

In 1989, the only reports on skinheads on the television was about attacks on black students and minorities. There was an Oi! Festival organised in Sosnowiec in 1990 but only local bands played and it was not very successful due to poor advertising. Three months later another Oi! Fest was organised and this time a lot of skinheads from all over Poland attended, but only two bands played - Honor from Gliwice, a fucking nationalist and racist band and Zacier from Sosnowiec, who are a non-political Oi! band.

The non-political skinhead crew from Sosnowiec is struggling as 95% of all Polish skinheads are fucking racists and nationalists. There aren't any organisations like SHARP or A.F.A. In Poland the majority of the skinheads belong to mindless organisations like Blood and Honour and White Noise. The stupid dicks don't know that the members of these organisations hate Poles and all Slavs too.

There has been a programme on television about Polish skinheads, lately a lot of skinheads have risen up to speak out, but only one dared to show his face against nationalism and racism. This was our friend Krzysztof Marzec from Sosnowiec.

There are more and more manifestations and direct action against minorities, Germans, Jews, gypsies and foreign students and the people who blame them for the bad situation here in Poland are both blind and crazy!



STIFF LITTLE FINGERS

STIFF LITTLE FINGERS are probably the best of all the second wave of punk, rising out of the turmoil of Belfast with a host of angry, aggressive sounds which went on the attack from the opening chords until the needle ran out of grooves!

The history of these angry young men goes back to the mid-seventies when four Belfast musicians in the shape of Jake Burns, Henry Cluney, Gordon Blair and Brian Faloon formed a rock band, Highway Star, and following a limited amount of success on the college circuit found themselves totally emersed in the then burgeoning punk movement.

By 1976 bassist Gordon Blair, who later joined Rudi, was replaced by Ali McMordie and the band changed their name to Stiff Little Fingers, taken from the B-side of The Vibrators **London Girl** single, and by 1977 the band were performing classic punk covers, and due to the situation in Northern Ireland at that time, the band performed to enthusiastic audiences, as the kids there knew they would probably never get the opportunity to see the likes of The Clash and The Sex Pistols in the flesh.

The bands original attempts at writing their own material was aided and abetted by two journalists, Colin McClelland and Gordon Ogilvie, and it was at this time that Burns started writing about his own experiences living in Ulster. Within a matter of weeks both **Suspect Device** and **Wasted Life** were put on tape and in March 1978 they released the songs on limited edition single on their own Rigid Digit label. John Peel was so impressed he played the single every night for a week on his late night show which in turn generated interest from the people at Rough Trade, and 2000 copies were quickly pressed and soon sold out!

A John Peel session followed in September allowing more of the bands original material to be aired and a version of Rita Marley's **Johnny Was** which so impressed Island Records that they paid for the band to travel to London to record some demos with Ed Hollis, who at the time was producing Eddie And The Hot Rods. The band had been promised a contract and so quit their day jobs only to find the deal cancelled because Chris Blackwell, who was on holiday as all this was happening, didn't like them and as he was in total charge at Island, that was that. Totally pissed off with this treatment they signed to Rough Trade who they knew they could trust from what had happened between themselves with **Suspect Device**.

The first official release on Rough Trade was **Alternative Ulster** in October 1978, originally written especially for a Belfast fanzine of the same name. This single was an immediate success and was soon at the top of the alternative charts.

Totally out of character, the band contacted Tom Robinson asking if they could support his band on their forthcoming tour. He agreed and the tour was a resounding success, helping to establish Stiff Little Fingers as one of the hottest punk bands of the time.

In February 1979 **Inflammable Material**, the bands debut album was released to acclaim from media and the fans alike and reached the Top 20 of the national album charts and remained in the Top 40 for a total of 19 weeks, a truly outstanding achievement. To promote the album, Rough Trade re-released **Suspect Device**, which went on to sell 25,000 copies.

Around this time Brian Faloon decided the punk lifestyle was no longer for him and he left the band to return to Northern Ireland. His replacement was a window-cleaner from Sheffield, Jimmy Reilly, who'd been a friend of the group for a long time. He made his vinyl debut on Stiff Little Fingers' third single **Gotta Getaway**. By now the press who had built them up were wanting to knock them down and the flip-side **Bloody Sunday** was heavily criticised for the commercial exploitation of their Irish backgrounds. In retaliation the band vowed never to write about the troubles ever again, and sadly their material was never destined to be as powerful!

The summer of '79 saw the band signing to major label Chrysalis and in September a single **Straw Dogs**, was released and only just failed to break into the national Top 40. A European tour followed including a couple of dates in Sweden which were recorded and released by bootleggers. The album in question, **Christmas Album**, was finally officially released in 1989 under the new title **Live In Sweden**.

In March 1980, the second album, **Nobody's Heroes** was released and this helped spawn the band's only Top 20 chart single **At The Edge**. A sell-out tour of the UK followed, and later in the year Rough Trade released **Inflammable Material** in the States and a 12" compilation EP made up of tracks from the first three singles was issued in France by Celluloid.

Over the next couple of years Stiff Little Fingers settled into the rock star attitude of recording and touring. **Hanx!**, a live album, originally recorded solely for America surfaced in September 1980 and their



Birth Of A Hooligan

third studio album **Go For It** was released in the spring. By now the band had departed totally from that punk edge and attitude, taking in more mainstream rock lines. In September 1981 Jim Reilly left to help form The Red Rockers and Dolphin Taylor joined. Dolphin had originally played with Tom Robinson when Stiff Little Fingers supported them. To help re-create interest in their flagging fortunes, a budget EP, **Pay £1.10 Or Less** was issued in January 1982 and this just failed to make the national Top 30.

By the middle of the year, the band realised that they couldn't compete on the live circuit with the likes of the Two Tone bands, who'd taken over the mantle of the music the kids wanted. Ska had replaced punk. Following a tour to support was in reality a weak fifth album, the band decided to call it a day.

For the next four years the band went their separate ways. Ali McMordie formed Fiction Groove, a funk band, Henry Cluney returned to Belfast to work with Fairground Attraction, while Dolphin and Jake formed Go West with ex-Jam bassist Bruce Foxton. This didn't last long as Foxton refused to commit himself and Dolphin went off and joined Spear Of Destiny. Jake Burns then went on and formed The Big Wheel and received a lot of critical acclaim for his live performances.

In 1987, McMordie contacted Jake Burns with a view to reforming the band, following him going to see a Tom Robinson band reunion gig. Jake had just applied for a job as a producer at Radio One and was very keen and so the band took to the road in November for a series of low-key gigs. Their Kilburn National Ballroom date was recorded and released in April 1988 by Link Records under their **Live and Loud** series. The success of these smaller dates encouraged them to begin a larger tour, culminating in a brilliant St. Patrick's Day gig at the Brixton Academy. This again was recorded and appeared as **See You Up There**, a double album released by Virgin in February 1989.

This renewed interest also meant a thirst for their earlier material and EMI re-released the first four albums, actually digitally re-mastering the first two. In November Strange Fruit released an album made up of material recorded for John Peel sessions between 1978 and 1980. During this period of heightened activity, Burns was successful with his application for Radio One and began working as a producer for both Dave Lee Travis and Bruno Brookes and still managed to keep all the band's commitments, until America beckoned when there was only one choice to make. Burns quit the Beeb.

Stiff Little Fingers spent most of 1990 and 1991 touring and returning to Britain for another St. Patrick's Day gig. In March 1991, a few dates after the gig, Bruce Foxton replaced Ali McMordie. The band entered the studios to record an album of new material, which was released by Castle under the title **Flags And Emblems**. In September of last year a single **Beirut Moon** was lifted off the album but banned due to its subject matter, the subject of Middle-East hostages being a very sensitive one at that time, but the album was relatively successful.

Stiff Little Fingers, or SLF as they seem to prefer these days, are looking forward. A new album should be released early in the New Year, and whilst concentrating on new material, the band do play the old classics whilst on stage, as it is a part of their history and a part of their audiences.

MERCHANDISE

**EXCLUSIVE Birth Of A Hooligan
Fred Perry styled shirts
in top quality poly/cotton**

Only £10 (UK/Europe)

Or £15 (Elsewhere)

Cash only in sterling

Includes p&p

Available from the Derby address.

THE SKATTERBRAINS

THE SKATTERBRAINS were formed by Noah Green and Pierre Ringwald in September 1989. David Yamasaki and Omar Montelongo joined before the years end and the band began a stint of practising every week in Noah's basement, accomplishing very little.

In March 1990, Glen Beauchamp was recruited on bass and the band began in earnest. Enough original material was assembled to earn them an opening slot for Toronto's Hopping Penguins at Zaphod Beeblebox, an Ottawa club at the end of May. Since then, things progressed quickly. They headlined on their 3rd performance and have played several ska festivals in Toronto and Montreal.

Two years since their first live performance, the Skatterbrains have played over 35 shows, which isn't bad for a bunch of students. They have played with The Selecter, Bigger Thomas, Bad Manners, King Apparatus, NY Citizens, Skaface, Gangster Fun and The Toasters. In addition they have also played with punk, alternative and rap bands, constantly exposing themselves to new audiences.

Throughout February and March 1990 they recorded their first cassette with a budget of \$1300. The bands only regret is the vocal mix which they think should have been louder. Their audiences range in age from 15 to 25, the college crowd, and gigs usually pull in anywhere from 150 to 250 people.

They have recently finished recording a 14 song cassette/CD which has been released and intend to use it to approach both record labels and distributors, most likely native Canadian but by mail

order as well.

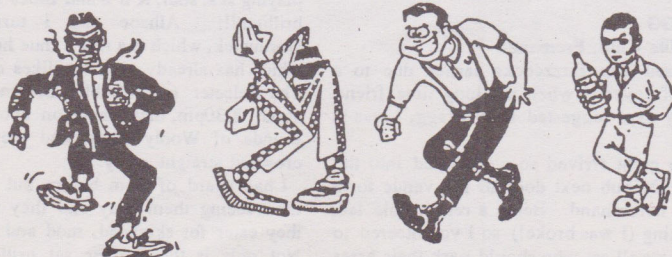
In general, their material ranges from the silly "Theme" to social issues. They write about what appeals to them, their likes, dislikes, hopes, fears and aspirations. Pierre wrote "Questions" with the intention of addressing what he perceived as apathy to social issues.

The Skatterbrains believe that ska music should be a people music, not a music jealously guarded by fringe groups. Their own initial support was built up from their local skinhead/rudie/mod scenes, which they readily acknowledge, but they also attract the punk university students and even post-university students, because of a love of the music. The Skatterbrains don't intend to compromise their music to gain commercial success or to lose their ethics. In Canada two of the biggest indie bands, King Apparatus and Me, Mom And Morgantaler play ska or ska-based music.

Their debut cassette was sent to Moon Records in New York and when the band supported the Toasters in Montreal in May 1991, they were encouraged by the feedback they received by Rob Hingley. But nothing materialised and it is hoped the new cassette will attract ...

The Skatterbrains agree with the ideology of SHARP in promoting a positive, racist free scene, but do have doubts with the gang violence mentality and possible corruption of some SHARP chapters.

Future plans for the band include finishing University and making music a full-time career. The new cassette "Wythakay" will be released and hopefully a record deal will follow ...



LIVE!

VOX POP

The Lion Brewery, Ash.

Well, we got there before half the band did and we then watched them worry more about their natty backdrop than their PA sound, so what had we let ourselves in for?! The reason we'd decided to check them out was their list of inspirations in our local paper - The Jam, The Who, The Buzzcocks, etc., - all of which seemed to merge into one during their first number. Wow! What a combination!

A few songs in, and they decided to hit us with the covers, The Jam's **Running On The Spot** (an inspiring choice away from the obvious ones), The Buzzcocks' **Ever Fallen In Love?** and Stone Roses' **She Bangs The Drums**. By this time things were really cooking with their first set coming to a close with the magnificently titled, **The Actress And The Bishop**. To the point I suppose!

On they sauntered for the second half, drummer Martin dressed in Vox Pop Drummer Boy t-shirt, bass player Scott clad in round shades and 60s cap, vocalist/guitar man David Bailey (!) sporting a Rickenbacker and wearing a beret, and lead axeman John dressed in flowery shirt, they certainly looked the part.

Starting proceedings with The Who song, **Lies**, they quickly resumed where they left off and during one song, **Girlwatcher**, their number one fan and dancer, Colin, went wild, bringing down an ultra-violet light! Stonking!

Apparently these guys have been around for years under one guise or another (Five O'Clock High circa 1984/85) and play what can only be described as R'n'B/soullly/moddy type of stuff really! But they're an excellent live act, well worth watching out for, and hailing from a place like Woking can't be all bad after all!

Sid Stovolo

BILLY BRAGG

Metropolis Nite Club, Fremantle

Having missed The Buzzcocks earlier due to a severe case of poverty, when my long time friend from my early days suggested Billy Bragg, I was in like Quinn!

Anyway, the night arrived so we trooped into the Sail And Anchor pub next door to the venue for a few swift ales beforehand. Being a responsible lad, I wasn't drinking (I was broke!) so I volunteered to drive. But as we all sat who should park their arses

next to our table, but Billy's band The Red Stars. After a few choice words with them, they moved on to the restaurant and we moved on to the gig.

After recognising so many faces, my mate Bruce, "the mad Jock", and I decided to get a position right up front to await Billy. After an agonising first band and a two hour wait he finally appeared.

Kicking off with **Don't Try This At Home**, he ran through a long set in which the band often disappeared leaving him to continue solo. What an entertainer the man is, with his banter between every song never becoming tedious, full of wit, charisma and humour.

Political, as he urged us to vote Labour next elections and oppose our Porsche driving liberal leader's attempts to privatisation. He then introduced **Accident Waiting To Happen** with a passionate speech on opposing fascism, but my lot was thrown in with the excellent **Union Song**, dedicated to the Oz unions and their strengths.

The crowd helped Billy sing **Great Leap Forward** and then an excellent version of **New England** capped the night for me. Of course, all the University crowd went into fits of movement during **Sexuality**: It's a shame the majority of them will be tomorrow's opposition in conservatism when they finish education.

Just when I thought it was over, to my surprise the final encore contained in my opinion, the best jam I've ever heard. Urging people that being multicultural had so much to offer, Billy and his band burst into a 15 minute version of **A Message To You** and **Liquidator**. To Billy's obvious surprise, a group of skins, ex-skins and casuals sang along to the tune, "Reggae Is Here, More Beer!" Billy then began toasting in a cockney dub about ska and rude boys and girls, and even the hippies were singing along! It eventually had to end with a furious paced ska finish, but it was a great atmosphere with excellent entertainment on what was a brilliant gig. Even socialists surf!

Duncan Sanderson.

36 STONE

The Northwick, Worcester.

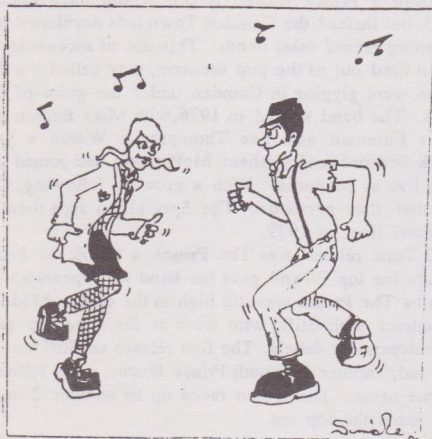
36 Stone are an 8 piece band from Worcester playing ska, soul, R'n'B and Blues Brothers, and are brilliant!!! Allison and I turned up at the Northwick, which is a new venue here in Worcester, which has already seen the likes of 9 Below Zero, The Selecter and Chubby Brown. We got there about 8.30pm, they came on about 10.30pm with sounds of **Wooly Bully**, and the dancefloor was crowded straight away.

I had heard of them before but this was my first time seeing them play and they were brilliant as they cater for skinhead, mod and scooterist tastes. Not only is the 2 hour set brilliantly conducted

(drums, 3 guitars, 2 saxophones and 2 lead singers), they also throw in a bit of comedy, as at one stage Alan (one of the singers), who's a big lad, disappeared and came back as guest star Tom Selleck, complete with cut out mask and big belly!

They are very refreshing and funny, if you get the chance to see them, go for it, as they pulled a bigger crowd than The Selecter and it's not often I forego beer and dance all night to any band! Listen out because they should go far.

Simone Carline.



LONDON SUMMER SKA FESTIVAL

Sir George Robey, London.

We arrived in London a little after 9, sorted out a B&B and ticket, and in true Welsh tradition, made the pub by midday! The afternoon was spent drinking and chatting with a few skins (hello to Mark and Dins of The G-Men) which was a good start to an excellent day. We got to the Robey to find it already packed out, but had to wait ages for the first band to come on.

The Hotknives had the task of getting the crowd in party spirit and did a good job of it. Their mixture of ska, reggae and sing-a-long terrace anthems had the majority of people singing and dancing, with *Skin Up Harry* being very well received.

Judge Dread was next up, though I have to admit I didn't pay too much attention as I've never been a fan of his. However, plenty of people disagreed as they sang along to Judge's usual rude set and helped keep the atmosphere on a high. Around this time I joined a group of skins on stage for a spot of dancing which was a good laugh and by this point everyone was in high spirits.

Next was the non-appearance of The International

Beat, with word going around The Robey that they'd called it a day! Whether this is true I have no idea. The Selecter arrived and really got the crowd going with an excellent set full of familiar tunes like *On My Radio*, *Too Much Pressure* and *Missing Words*, all of which sounded fresh and alive, as if they were only written yesterday.

Finally the night's star attraction, the one and only Prince Buster, who was nothing short of pure brilliance. The crowd lapped up every moment of Jamaican classics including *Al Capone*, *One Step Beyond*, *Madness*, *Rough Rider* and *Enjoy Yourself*, and we were treated to 3 encores that rounded the night off in superb fashion.

Simon Herridge.

SHAM 69

The Wherhouse, Derby.

Not a big crowd to greet Jimmy and the band, maybe because tonight is a Tuesday, or is it the fear that Sham 69 and skinhead aggro go hand in hand or is it simple apathy? Having lived here for many a year I believe it is the latter.

The sparse crowd was treated to some vintage punk with the likes of *Borstal Breakout* and *If The Kids Are United*. The old material was mixed in amongst newer material being showcased for the new album and on stage it is very, very powerful material. Throw in a couple of covers of The Jailbirds and The Doors and you have a band who are still a force to be reckoned with. Long live punk and long live the Sham way of doing punk... on stage, in a hot, sweaty venue, the only way!

THE SELECTER

The Wherhouse, Derby.

No support band meant no warming up for the unresponsive audience so it took a while for Pauline Black to whip the crowd up to a dance frenzy. It was the usual Selecter performance, tight and entertaining, the only downer being the political statements which creep in between the numbers. But having said that, it is nice to see bands of this calibre returning to the smaller venues.

CARTER USM

Assembly Rooms, Derby.

This was definitely a case of best till last. Sham want to unite youth tribes - on tonight's evidence Carter has already done it. There were even more skins in attendance tonight than the previous gigs. I know a lot of people will view Carter as a trendy band because they reach the Top Ten, but this band perform a new wave of punk sound, clever lyrics, thrashing music with an honest, no bullshit approach to their audiences. Do yourselves a favour, give this band a fair go. You just might be surprised and enjoy what's on offer!

WOODY



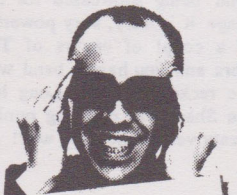
LEE



CHRIS



BEDDERS



SUGGS



MIKE



MADNESS

WHEN THE SKA REVIVAL hit the streets of Britain in the late Seventies, the critics dismissed it as a short-lived nostalgia trip, and whilst a lot of bands were simply copying what had gone before, Madness from the word go were out to prove that new sounds and new excitements were there for the taking!

Taking their name from a Prince Buster record would have initially suggested a covers band, but instead the Camden Town lads developed into one of the country's leading record sales bands. This run of success lasted from 1979 to 1986, when tired out of the pop scenario, they called it a day.

15 years ago, Madness were gigging in Camden under the guise of The North London Invaders. The band started in 1976, with Mike Barson and two schoolmates, Chris Foreman and Lee Thompson. Within a year, Daniel Woodgate, Mark Bedford and Graham McPherson had joined and they were now playing live as Madness. With a growing following, Carl Smyth joined and together they persuaded The Specials to sign them to their newly formed 2 Tone label in 1979.

Their one and only 2 Tone release was **The Prince**, a tribute to Prince Buster, and it soon made the top 20 and gave the band an appearance on Top Of The Pops. Whilst **The Prince** was still high in the charts, Madness signed a long-term contract with Stiff, who were at the time the most successful of Britain's independent labels. The first release on Stiff was the cover of **One Step Beyond**, another link with Prince Buster, soon followed by an album of the same name. The album raced up to number 2 in the charts while the single made the top ten.

The follow-up, **My Girl**, became even more popular, peaking at number 3, and it was at this time that Chas Smash was promoted from dancer/compere to a fully fledged member of the band. A four track EP, **Work, Rest And Play**, was released and gave Madness their third top ten hit in five months with **Night Boat To Cairo** getting all the airplay.

Stiff Records had planned to issue **Don't Quote Me On That** as the next single and had already pressed 500 12" promotional copies before it was pulled in favour of **Baggy Trousers** which reached number 3, and a second album, **Absolutely**, which reached number 2. With the success of **Baggy Trousers** came the advent of the infamous Madness videos. If you thought their sound was funny in a respectful way, then their videos were by far more superior than anybody else's at the time, and arguably to this day.

Embarrassment became their sixth top ten hit in November, 1980, with the lyrics containing social awareness, a feature which would appear in future singles. The band were now beginning to gain a serious thread to their nutty image!

For some reason, elements in the music press were now trying to link Madness with the then British Movement. It is true that British Movement members did attend Madness gigs, but like Sham 69, they were never encouraged, quite the opposite, but the chance to make quick easy scandal headlines was too tempting for some!

The next release, **The Return Of The Los Palmas 7** came alongside a Madness comic, **Nutty Boys**, and eventually made it into the top 10. It is a funny release and one that sounds better as the years pass!

Inspired by the critical acclaim of each of their videos, the band's next project was a full-length film called **Take It Or Leave It**, which was a semi-fictional account of the band, their origins and the ups and downs of being

in a successful band. The film was not a box office success but it didn't damage record sales. May 1981 saw another top 10 hit with **Grey Day**, a re-working of one of their Invaders' songs. Hot on the heels of this came **Shut Up** and a third album, **Seven**. Despite a wealth of possible tracks on the album which would make good single material, the band's next single was a cover of Labi Siffre's 1970s classic, **It Must Be Love**, which quickly raced up to number 4 and is surely their best release, and helped Madness start 1982 on a high.

Cardiac Arrest was finally taken off **Seven** and became the first single since **The Prince** not to make the top 10, not helped by Radio One banning it from their play list, and soon the knives came out - were Madness finished?

No bloody way Jose! **House Of Fun** answered these critics in the best possible way by storming the charts and giving the band their first number one. A few weeks after **House Of Fun** hit the top spot, a compilation video, **Complete Madness** was issued and became a phenomenal success.

By now Madness were easily Stiff's leading earners and the label were careful to promote each



release as carefully as they possibly could. On 16th July 1982, **Driving In My Car** was released in three formats, 7", 12" and 7" picture disc, and this helped boost sales of what was, by past standards, a weak record.

The band had high hopes for their follow-up, **Our**

House. The experts predicted another number one, but it peaked at number 5 after entering the charts at number 7!

Retaining the steady flow of product, another album, **Rise And Fall**, was issued at the end of 1982, and slowly reached the top 10, but it did spawn another top 10 single in the shape of **Tomorrow's (Just Another Day)**.

Following 15 straight hit singles, the band took a deserved break during 1983 which helped fuel media speculation that Madness had indeed split up, but after six months they returned to the top 10 with **Wings Of A Dove**, which also featured the talents of a Pentecostal church choir.

The Sun And Rain, similar in feel to **Embarrassment**, proved to be the band's last top 10 hit for nine years when it was released in October 1983. Both **The Sun And Rain** and



Birth Of A Hooligan

It Must Be Love were issued in the States with mediocre success.

That initial cheeky boy next door feel to Madness had now given way to adult cynicism and social comment, but without losing their famed sense of humour. **Michael Caine** was released early 1984 and just failed to reach the top 10. The single featured the voice of the actor, who had agreed to the project because of his daughter being a big fan of the band. In February, their sixth album, **Keep Moving** was released, but the collected works on this long player were showing definite cracks in the band's armour.

Madness were the first to acknowledge that they could not take for granted the success they were used to, and the time had come for the members to look elsewhere for new challenges other than with Stiff Records! This was emphasised with the dispute over the next single. Initially the album track, **Victoria Gardens**, was remixed and prepared, then at the last minute it was replaced by **One Better Day**, which did make a respectable number 17 placing. Speculation again began to circulate about possible splits in the band, not helped by the departure of Mike Barson, the man who had penned their biggest hits.

The band now embarked on their most ambitious project, the formation of their own Zarjazz label. It's first release, was **Listen To Your Father**, written by Carl and reaching the top 30 for ex-Undertones vocalist Feargal Sharkey. Under the guise of The Fink Brothers, Suggs and Carl released **Mutants In Mega City One** early in 1985 as the second Zarjazz release, inspired by the comic, 2000AD. It reached number 50, aided mainly by the issuing of a shaped picture disc.

The best and most worthwhile release came in the shape of **Starvation**, a ska/reggae Band Aid style record for the Ethiopian famine appeal. Sadly the single was not the success it should have been, peaking at only number 33.

The first Madness Zarjazz release, **Yesterday's Men**, took the band back into the top 20 as did their album **Mad Not Mad**, and gained the band more good reviews.

Uncle Sam, an attack on American imperialism, which at the height of the Greenham Common airbase protests should have done a lot better than only number 21.

Scritti Politti provided Madness with their 22nd

hit single with **Sweetest Girl**, despite struggling up to only number 35. The next step was the inevitable. In the Autumn of 1986, Madness announced that they had split, and at the same time (**Waiting For**) **The Ghost Train** became the band's 23rd single in seven years and their 21st top 20 hit. A second compilation, **Utter Madness**, featuring all the singles since **Driving In My Car** was released and made it to the top 30 album chart.

The former Madness members became involved in a variety of projects in the months after the split. Woody joined Voice Of The Beehive, Suggs co-managed The Farm, and Bedders joined The Butterfield 8. Luckily for Madness fans, old habits die hard and in March, 1988, Suggs, Carl, Lee and Chris formed The Madness after originally thinking of calling themselves The Wasp Factory. They signed to Virgin, who had already bought up the Madness back catalogues and re-issued several of the earlier Stiff singles and albums.

The first The Madness single, **I Pronounce You**, made the top 50 and with the self-titled **The Madness** album came a second single, **What's That**, which totally flopped. This lack of commercial success meant the end of the band and nothing more was heard until mid 1989 when **It Must Be Love** was re-issued as the theme to the film, *The Tall Guy* in which Suggs had a cameo role.

Around this time, Lee and Chris had begun playing the odd North London gig as The Nutty Boys, and recorded an album, **Crunch** for Streetlink. Chas had now taken an A&R job at Go! Discs.

With two Madness compilations still easily obtainable, there was no reason to believe a third was required. In January, **It Must Be Love** was re-released and made the top ten ringing good music back into a stale chart and this success paved the way for a double album, **Divine Madness** which included 22 of their 23 hit singles and entered the charts incredibly at number 2!

This new interest also began rumours of the band reforming. Suggs apparently had gone over to Holland to write songs with Mike Barson, a secret gig filmed for a video release, and so the rumours continued. One thing is certain. Madness are alive and kicking, if not physically then definitely in spirit, and who knows what the Finsbury Park gigs will lead to ...

ROIR

"OUR RECORDS are essentially fuck you records," announces Neil Cooper, the 60 year old entrepreneur and president of Reach Out International Records. **"We try to get bands when they are young, fresh, filled with life, very adventurous, very curious and saying fuck you to everyone around them."**

According to its own catalogue, this record company is the strangest in the world. For one thing, the New York based label releases only cassettes, no vinyl or CDs, only good old fashioned cassettes. Their assortment of releases is equally odd, anything and everything from Sigue Sigue Sputnik to The Deltones, The UK Subs to Derrick Morgan. Whatever, ROIR are successful. The label is celebrating its 11th year of trading and has, in that time, released over 100 tapes.

Neil Cooper is militant in his devotion to the cassette format, a configuration that has kept his company on top for over a decade. **"The best value in the record industry today is the cassette. If you don't like it you can erase over it."**

When ROIR began they were pressured by their distributors for moving into vinyl, promising sales five fold that of cassettes, but Cooper declined, part stubbornness, part fear of losing the unique position the company held in the business.

ROIR are quick to point out that today their distributors don't want anything to do with vinyl with Europe the only exception and they are in big demand to make available their full catalogue on compact disc. Whilst ROIR do not intend to release CDs they do license out to help cover their operating costs. Thanks to popular bands like Bad Brains and Johnny Thunders, Reach Out International had a turnover of half a million dollars last year from licensing to the likes of Important and Rykodisc.

"I license my material all over the world, in either the vinyl or compact disc configuration but I keep the cassette configuration which ROIR distributes all over the world." Of over 100 releases, 35 have been licensed on CD/LP in Europe and Japan. About 30% of the company's sales volume is generated overseas and about 40% comes via licensing.

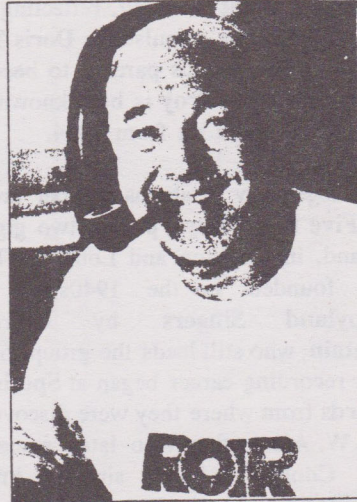
Whilst Cooper has a B.A. from Amherst College and a graduate degree from the Columbia School of Business, he openly admits he didn't know a thing about the music business before he got involved.

His interest in owning a label goes back to the

mid-70's when he ran a nightclub called The 80's on the upper east side of New York City. By showcasing three bands a night, seven nights a week, The 80's played host to the birth of the New York new wave scene. Following the sale of the club, he had a desire to remain in the music business and thought the creation of a label would be the ideal venture.

Bands soon began to realise that the cassette only policy of the label was a possible winner. They were offered large advances and the new label began with five signings in April 1981.

With ROIR now up and running, the next problem was securing distribution. Working from a solid base of contacts born from owning his own



club, Cooper initially worked with Jem and Important. The first ROIR release was by James Chance, followed by Eight Eyed Spy, The Dictators and Suicide.

Despite a refusal to go over to commercial releases, the tapes normally break even within two and a half years of their initial release - only about two dozen are still to break even. ROIR primarily sells through distributors with about 3% coming via mail order, although mail order is discouraged. **"We have about 20 distributors supplying stores and we're in just about every chain."**

ROIR promotes its product both before and after its release, sending out around 2,500 mailings to the stores. The label also advertises every month in at least 20 publications, and spends more on advertising than any other American independent label. When a band on the label is out touring, ROIR sends out tour information to their distributors. Occasionally, they will also work a tour by setting up interviews for the band.

Hartmut Dichmann's

SOULSVILLE

Hi, welcome to Soulsville. This time, we've got a wide cultural variety, from theatre, gigs and records to film and television.

- Everybody going to Munich should take the chance to see the soul musical, **Mamma I Want To Sing**, reflecting the career of Atlantic's soulstress **Doris Troy** who left her religious parents to become a singer. **Doris Troy** is best known for **Just One Look**, a hit from 1964.

- The legendary Alabama gospel group, **The Five Bund Boys**, played two gigs in England, in Brighton and London. They were founded in the 1940s as **The Happyland Singers** by **Clarence Fountain**, who still leads the group today. Their recording career began at **Speciality Records** from where they were discovered by **J.W. Alexander**, who later managed **Sam Cooke**. Lead singer, **Archie Brownlee**'s wild singing was a strong influence on many including amongst others **James Brown**, **Ernie K-Doe** and **Wilson Pickett**.

- Ann Peebles** and **Otis Clay** have new records out. **Ann Peebles**' album is called **Nobody But You** and **Otis Clay**'s, **Love Bone**. After the collapse of their former label, **Waylo**, both are now on **Bullseye Blues**.

- Ace Records** have re-released two 20 year old albums by **Dennis La Salle** on CD. **On The Loose** and **Trapped By A Thing Called Love** were recorded with

the help of **Willie Mitchell** in 1972. They contain two of her best self-penned songs, **Trapped By A Thing Called Love** and **Now Run And Tell That**, as well as cover versions of **Ann Peebles**' **Breaking Up Somebody's Home** and **Barbara Lynn**'s **You'll Lose A Good Thing**, the first with a strong gospel feeling, the latter with an interesting arrangement!

- After the success of **The Commitments**, there's another film covering soul music in the cinema, **The Five Heartbeats**, but this time the story is set in the Sixties, and not in Ireland but in America, and the main characters are not white who revive the music but black who are in the scene and form their own group in a **Four Tops/Temptations/Dells** style.

- Anybody into soap operas should catch the later episodes of **Knot's Landing**. They've got a **Motown** soundtrack featuring **Stevie Wonder**, **Marvin Gaye**, **Tammi Terrell** and **The Four Tops**.

- Getting high chart positions on both sides of the Atlantic in the soul and pop charts is **En Vogue**'s **My Lovin'**. No big surprise, the song mixes 60s girl group singing with a solid 70s funk groove and a modern 90s production. A simply irresistible record, let's hope they keep up this high standard with their future releases.

See you next time and don't forget to let me know about anything you'd like to see in this column.

Pressure

28

"The members are Huey on drums, Ben on bass, Army on guitar and me, Kev, on vocals. We formed last December for our first gig which was in fact our third practice. There were a few mistakes, but otherwise things went well and the crowd enjoyed us. We formed basically for something to do that would be fun. Ben also plays drums for another band, Thee Cybermen, a local trash band. The name originates from an old scooter club in Oswestry who were all skinheads. It's the tyre pressure of the front wheel of a scooter and we thought the name sounded good for an Oi! band. Well, it was better than some of the other names we came up with!"

What are the members musical and social influences?

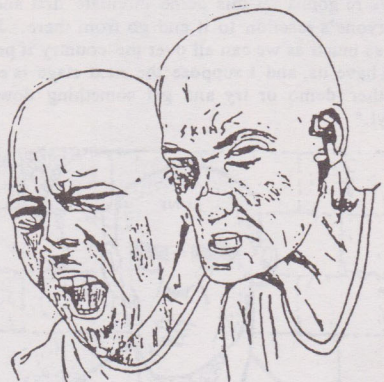
Huey: My musical influences are mostly hardcore bands like Sick Of It All, Poison Idea, SSD, DYS, Youth Of Today, other music like James Addiction, Pearl Jam, Nirvana, Billy Childish, Public Enemy, Negative FX and the heaviest band of all time, Breakdown from New York city. Socially, my situation and other people's.

Ben: My musical tastes are many and varied. I listen to Madness, The Jam, and anything that's funky like Red Hot Chili Peppers.

Army: My musical influences are mostly Oi! bands such as The 4 Skins, Cockney Rejects, Sham 69, Slaughter & The Dogs, early Skrewdriver, Section 5 and also a bit of 2 Tone, The Specials and Madness.

Kev: Musical influences, I don't know really, we just do it and if it sounds alright we'll keep it. Personally, I like the energy of the early Oi! bands, Cock Sparrer, the Rejects, etc.,

"We've got a few gigs under our belt, all of them so far have been good and we've gone down really well. We had a gig recently cancelled in Rhyl which looked as if it might be a bit of a disaster. When we got there after hiring a van and all, we got to the pub and it was like the Last Resort pub in **Total Recall**, and there was some right weirdos in there, and then they told us they'd lost their entertainments licence but hadn't bothered to tell us. Mind you, it might have been alright because since then we've had a few letters from people who turned up to see us and it was a gang of punks who asked to put us on in the first place, but



unfortunately it didn't happen, so we apologise to all those who turned up. We've got a tour lined up supporting Fish Tank Gravel, ex-King Kurt, which is about six dates in all, Chester, Wrexham and the North Wales area. We've supported Thee Cybermen which was our first gig, and also a punk band called The Hated have played with us. We have got a lot of gigs in the pipeline with other bands, but nothing concrete yet."

How do you describe your sound?

Huey: Our music is Oi!, but I think more driving, you know, a harder sound.

Ben: The music is definitely Oi! with the driving force of Arnie's distorted guitar sound backed with the engine room, Huey and myself, pumping out the solid rhythms. Kev has the right style for the songs and never lacks energy when gigging.

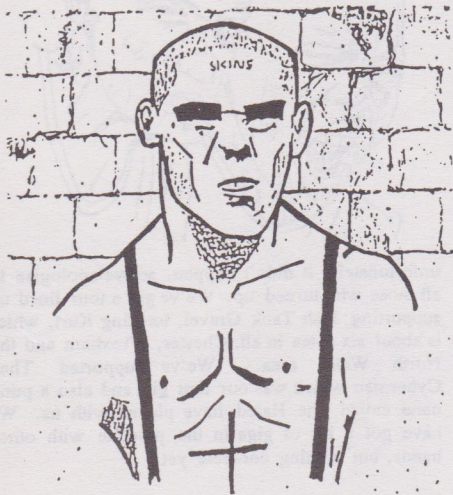
Army: To me I think it's definitely Oi!. It's our own type of sound which we try to keep. The tunes are hard but still happy and cheerful, after all that's what it's all about.

Kev: I'd say basic Oi! with a bouncy beat, I don't know where the others get the driving sound. I'd call Condemned 84 driving, but it seems to be quite popular, so we'll keep it like that. We'll obviously progress, but keep the singalong tunes.

"We recorded the demo in the cellar of this bloke's house, he's got a bit of gear down there. The problems we had recording, I don't know where to start! In between rows and laughing, we did some work and when we were mixing, he was fiddling around with all the buttons, missing beats, lowering and highering the volume, we don't know what he was doing because we'd never been in a studio before. I don't think much of it, the songs are alright but the recording doesn't do us justice. Besides that, the demo is selling like hot cakes and all the feedback we've had so far has been really good."

Birth Of A Hooligan

"We're gonna let this demo circulate first and get everyone's reaction to it and go from there. Just gig as much as we can all over the country if people will have us, and I suppose the next stage is either another demo or try and get something down on vinyl."



Oi! seems to be on the up again. What hopes and fears do you have with Oi! being successful?

Huey: I don't think Oi! will ever get on Top Of The Pops again like in the early 80s, which is good. Keep it for those who like it.

Ben: I hope we can do large gigs, but unfortunately the general public seem to connect Oi! with racism and this limits the venues we can play.

Army: Hopefully Oi! is rising again, there are still a few bands around. It would be good if there were regular bands playing together most weekends. My fears are finding people to let us play and the papers slagging us off before they even give us a chance.

Kev: Yeah! There does seem to be a lot of Oi! bands popping up now, but I don't think the press and the powers that be would let something like Oi! get big again. Mind you, I think the music scene in this country is going to change as nothing different has happened for years, apart from rave, but that was on the cards anyway. So, hopefully with the

present feeling in the country, something gutsy and aggressive might be what the people can relate to.

The skinhead movement seems hell bent upon splitting itself into two separate camps, the Oi! and the ska. Do you think the two forms of music can live together?

Huey: Oi! bands and ska bands should try and set up a scene and get the skinhead movement going. Ska is great.

Ben: I think ska is great and this music would definitely appeal to me at an Oi! gig, either supporting or headlining.

Army: I've got nothing against ska. We're doing a gig from a mate from South Wales who's got a ska band going, but I think most skins relate to Oi! because of the aggression and working class stance.

Kev: I don't like ska, but I don't see why two different styles of music with the same crowd shouldn't get on alright. I support all skinhead music and if two people have a difference of opinion let them fight it out between them and keep the music playing.

"The local press has been very good and they've given us favourable reviews and mentioned us quite a bit, and one paper is setting up some gigs for us. Skinzines have been keen so far as well, but because we are just getting our name about, a lot of people ain't heard of us yet."

You claim to be non-political. Do you think you will be able to stay this way as a lot of Oi! gigs are right-wing dominated?

Huey: Yeah!, we'd play with bands like Another Man's Poison, and any up and coming Oi! bands steering well clear of any affiliations.

Army: We keep well away from political views as far as the band is concerned and I don't see why it can't stay that way, but you're always going to get people classing you left or right.

Kev: We'll be able to stay a non-political band, but no doubt cop a lot of flak on the way as you distance yourself from either side. The excuse brigade as you might say, but just because we are a non-political band doesn't mean to say we are going to slag off right or left wing politics. We won't mention politics at all so no-one can class us. We're just a band playing music for skinheads, punks and herberts.

Reviews

Albums

BAD MANNERS**Fat Sound (Pork Pie)**

The quote at the foot of the track listing says, "The idea for the album was to make a commercial sound out of the music we love". Well, they've succeeded because it's commercial, but alas it's also crap and that's with a capital C. I've never thought Manners were as good on vinyl as they are live, but this really takes the biscuit. For example, classics like **Feel Like Jumping** and **Stop Making Love** are totally ruined, lacking the important feel for the music that made them classics in the first place. The Kinks will probably sue if they ever hear this version of **Lola** (oh dear!) and surely **Teenager In Love** is a piss-take because it's so bloody awful! There is one good track on here, **Pig Bad**, but that's little consolation. An album for desperate Bad Manners completists only.

THE BLAGGERS ITA**Fuck Fascism, Fuck Capitalism, Society's Fucked (Nightmare)**

Yet more from one of Britain's best bands of recent years. One side is studio whilst the other captures The Blaggers in a live setting. Both sides feature familiar material including **I Don't Know, It's Up To You**, the anti-abortion **No Choice** (indie guitar with balls) and **Victory To The ANC** which has a nice touch of brass. The studio side is enjoyable power punk whilst the live side captures the energy and commitment of a gig. Worth an investigation.

BLITZKRIEG**Future Must Be Ours (Retch)**

Though this style of music isn't really my scene this isn't too bad. The majority of it is very fast hardcore yet it manages to be melodic at the same time. **Killing Weird** alternates between slow rhythm and very fast bursts, and a couple of the tracks on side two are metal influenced. Not all bad as far as hardcore goes.

BOOTS AND BRACES**Die Andere Seite (Nowotny's Noize)**

More for hardcore punk freaks to get their teeth into. This is sort of a cross between punk and heavy rock so should please those who enjoy a heavy sound. The only exception to the hard and fast rule is **Geisterfahrer**, which is a slower, more controlled, alternative rock track, but basically fast and heavy is the theme here.

DANCE HALL CRASHERS**Dance Hall Crashers (Moon)**

American ska groups can be a little difficult to get into, but I think Dance Hall Crashers are a little better than most of them. This is pretty fast stuff with a hint of Deltones in there, but perhaps not as good. The only thing that lets this down are the decidedly dodgy female vocals, but musically it's good. Again, like The Scofflaws, I would think they are an entertaining band to see live.

DESMOND DEKKER**Music Like Dirt (Trojan)**

Trojan have released some classic stuff over the years and this Desmond Dekker collection is one of the classiest. I can't really praise this highly enough. The first track is **King Of Ska** and what better way to begin an album than with one of the great ska tunes. To follow are plenty more gems including **Shame, You've Got Your Troubles** and **It Mek**, and the fine title track. Basically, if you are a fan of ska, rocksteady and reggae, then this is an essential purchase from another of Jamaica's finest.

HARRY J AND FRIENDS**Return Of The Liquidator (Trojan)**

More from Trojan though this time it's a double album. Record one is a straight re-issue of Harry J's **The Liquidator** album which I still maintain isn't the greatest example of skinhead reggae ever put down on vinyl. **Liquidator** itself remains a skinhead classic and probably always will. **Spyrone** is definitely in the same league, but of the others only **Don't Let Me Down** and **The Dog** are really passable. Not the best place to begin when searching for top Jamaican sounds. Despite this I'd still recommend this package because the second record contains some right old gems. **No More Heartaches** by The Beltones is good stuff whilst Carl Bryon's **Soul Scorch** has some decent Eastern style rhythms. There's also the brilliant **What Am I To Do**, Val Bennett's ace sax sound on **Tons Of Gold** and equally good grooves from Eric Fratter, Trevor Shield and Winston Hines. Buy it for some of the best skinhead sounds around.

THE LURKERS**Live In Berlin (Released Emotions)**

If you've seen The Lurkers live then you'll have a good idea of what this recording is like. I enjoyed listening to this as it's decent, honest punk rock played in a simple, straightforward manner. All the old Lurkers faves are here including **Just Thirteen**, **Ain't Got A Clue** plus newer material like **Going Monkee Again (Hey, Hey, Hey)**. Basically if you enjoy them live you'll like this. Worth a spin or two.

DERRICK MORGAN**Tougher Than Tough (ROIR)****I Am The Ruler (Trojan)**

What we have here are two absolutely essential compilations covering the career of one of Jamaica's finest vocalists. Over the two albums you'll hear classic ska, rocksteady and reggae including

Birth Of A Hooligan

beautiful tracks like **Lover Boy**, **Sunday Monday**, **Fat Man**, **Hey Boy Hey Girl**, **Don't You Worry**, **I Am Ruler** and the outright classic, **It's Alright**, plus a hell of a lot more. Two albums that all lovers of music shouldn't be without. Wonderful!

NO SPORTS

Successfools (Pork Pie)

This is very much in the same vein as previous No Sports releases. The emphasis is on the familiar 90s ska beat with the occasional nod towards reggae and rocksteady. The best track is easily **Up, Up And Away** which is nice mid-tempo reggae whilst I quite enjoyed **Tom Tom City**. The other track worthy of a mention is an unusual version of James Brown's **Sex Machine**, which doesn't quite come off, but it's nice to see them attempting something a little different which is what this album lacks.



THE PARAGONS

My Best Girl Wears My Crown (Trojan)

Like the Slim Smith album, these tracks rate amongst the best vocal recordings to come out of Jamaica. What the listener gets here is classic and beautiful rocksteady recorded with Tommy McCook and The Supersonics between 1966-1968. It starts well with the happy sound of **Happy Go Lucky Girl** and continues in fine fashion with the sombre, but cool **When The Lights Are Low**, the wonderful **Mercy, Mercy, Mercy** and personal favourite **Only A Smile**, which is without a doubt a Jamaican

classic. What else can I say except like Slim Smith's collection, this is music to make love to and well worth spending your hard earned on. Excellent.

THE SCOFFLAWS

The Scofflaws

Not too long ago I said that today's ska scene needed a quality band to come along and inject some much needed life into it. Well I didn't have to wait long because America's The Scofflaws are that band. This really is highly entertaining dance music. Most of the ska tracks are up tempo except **Daniel Ortega** which is a lot mellower. The others cover a range of 6Ts dance music. **Rudy's Golden Arm** is big band jazz and pretty cool with it. If that's not enough to satisfy you, then groove to the sound of the Mar-Key's type **Ska-La-Carte** or the excellent version of **Night Train** which surprised me because it's that good. The Scofflaws are easily the best of the new ska bands to emerge and I would imagine them to be superb live entertainment.

SHAM 69

Information Libre (Rotate)

Hints of old days Sham, 6Ts influenced keyboards, a touch of Simple Minds and definitely strains of Iggy Pop are some of my thoughts on hearing this new LP from Pursey. There is very little on here that stands out and it all becomes rather run of the mill after a while. I think this will lose them a lot of old fans while failing to gain many new ones.

THE SHAMROCKS

Go Out Of My Skin (Knock Out)

There isn't too much that can be said about this long player. Most of the tracks on here are in a similar style of 70s influenced melodic punk with a couple of slower tracks thrown in for good measure. Tracks such as **Go Out Of Your Skin** and **Last Chance** aren't brilliant, but they are reasonable enough and worthy of a listen or two.

SKAFACE

Mamooska (Skaface)

This is a perfect example of the unadventurous nature of a lot of the current ska bands. Again this is basic modern ska with a 2 Tone influence that is very samey. **Your Future**, **Jump Start** and **Wasted City** are the better numbers here but the rest of it is fairly uninteresting.

SKANKIN PICKLE

Skafunkrastapunk

As the title suggests, this is pretty varied in its musical content. There's ska **It's Not Too Late**, funk **How's Funk** and **Doin' Something Naughty**, reggae **Racist World** and punk with **Hulk Hogan**. From start to finish this is pretty manic, and despite an annoying vocal style at times, it's quite good stuff. The above tracks are all decent compositions, but alongside them are the opening lively instrumental **Road Zombie** and **Asian Man** which mixes punk, rock and rap in fine fashion. The

diversity of styles here means it never becomes boring, but doesn't always get together, which is a down point. However, I enjoyed this for its variety and would like to catch them live as I think they'd be pretty wild entertainment.

THE SKATTERBRAINS

The Killer Beat

Yet another new wave ska band that I've never heard of. This Canadian band has the basic 90s ska beat, but does manage to include a bit of variety. The best two tracks open the album. Both the title track and **Theme** are catchy, decent toe tappers, the former being an instrumental. The remaining tracks tend to be too alike i.e. mid-tempo 2 Tone influenced ska which lumps them in with most of the other ska bands around today. On two tracks, **Scandal** and **Love Thy Neighbour (But Don't Get Caught)** they vary it with some blues and reggae. Overall this is a bit too lightweight for my personal taste, but it should appeal to those of you who appreciate the new ska sound.

SLIM SMITH

Rain From The Skies (Trojan)

Slim Smith is quite easily one of Jamaica's finest vocalists which is clearly evident on this fine compilation. He possesses a beautiful, gorgeous voice that is full of feeling and emotion. Virtually every track on here is worth listening too, but if I had to choose highlights then I'd say the opening **Love Power**, the emotional **Stand Up And Fight**, the excellent **Burning Fire**, and the lovely, and I mean lovely, **This Feeling**. Trojan have been quiet for a while so what better way to get back into business than with this. Music to make love to.

THE TURNED AROUND TURTLES

Ask (Alm)

Yet another poor modern day ska release that I'd find hard to recommend to anybody. All of the originals (although there isn't anything original about them!) tend to go in one ear and out the other. The tracks that they choose to cover aren't any better though **Fat Man** stands out because it's the worst version that you are likely to hear.

TONSTORUNG

Schöne Welt (Waltzwerk)

Musically this has a lot in common with the likes of Skrewdriver and Combat 84 and is no better or worse as it goes. The album sleeve features some dodgy looking photographs which make me wonder if the band suffer from stiff right arm problems. If so we should be told. How about it lads?

U.K. SUBS

Europe Calling (Released Emotions)

An album basically in three segments. Studio material recorded in London, plus live performances in Paris and Vienna, with the added bonus of an interview at the end. The studio material is decent enough, very much echoing the

sounds of 70s punk. On **Fascist Regime** I thought of The Sex Pistols whilst **Motivator** and **Cycle Sluts From Hell** have a heavy metal influence, with the latter having a touch of blues. The live recordings are as good as you would expect of any live punk. Most of the Subs favourites are there including **Warhead**, **C.I.D.**, **Stranglehold** and **Tomorrow's Girls**, though I'm not quite sure about the cover of **She's Not There**. Subs fans should like this although I'm not sure it will appeal to others.

VARIOUS ARTISTS

California Ska-Quake (Moon)

Readers of this fanzine will know I've been critical of a lot of the recent ska releases which I genuinely believe are of a poor standard, but I'm pleased to say this is a lot better. The best tracks here all show quite strong jazz influences which is fine with me. **Jump With Joey**, **The Specs**, **Let's Go Bowling**, **The Skeletones** and **No Doubt** all incorporate jazz with ska to excellent effect which I believe is a good direction to take. Out of the other tracks, **Crucial DBC's I'm Giving Up** is quite pleasant, **The Upbeats' Rosalina** isn't too bad while **The Rudiments** wild mix of hardcore punk and ska on **Martians Don't Skank** is pretty amazing and good with it. Moon Records have done a fine job in showcasing California's ska talent with this, so gets my seal of approval.

VARIOUS ARTISTS

Get Yourself A Crash Helmet And A Bit Of Tax (Retch)

This compilation featuring bands of the hardcore punk persuasion. Familiar old names (**Varukers**, **Blitzkrieg**, **Insane**) mix alongside newer bands such as **Juice** and **Kismet H.C.** for 14 very aggressive tracks. Few highlights for me I'm afraid but those I like include **Threshold Shift's** new wave-ish **Love Kills** and **Couch Potatoes' Bad Habit** which takes a melodic approach. Fans of loud, aggressive punk will probably be happy with this, but I doubt that it will be accessible to people outside of that circle.

VARIOUS ARTISTS

ROIR Reggae (ROIR)

More dub sounds from the people of ROIR which becomes just a little repetitive after the first few tracks. There are drum machines and samplings galore on here with the likes of **Niney The Observer**, **Scientist**, **Lee Perry** and **Yellowman**. The only cuts here to lift me are the uplifting gospel tinged **Redemption Songs** by **Cedella Marley Booker** and the classy ska of **Confucious** by **The Skatalites**, though the latter is way out of place on this LP. Dub fans should lap this up though it may be a little too heavy going for others to get into.

This Beautiful Game

... And so the latest assignment dropped through the letterbox here in darkest Hulme. "What does that fucker want now?" I wondered to myself. I soon found out. A review of the European football championships. Fine, no problem. Oh, and an article on the domestic season in Europe. Cheers, Mick! Now not being blessed with a telly, let alone BSkyB, I found myself without any visual evidence of the season just gone. So with the help of a few old copies of 90 Minutes magazine, I've done the best patchwork job I could under the circumstances. Sorry, but I can't help being poor!

The task of writing this was made a little easier by the close finishes in two of the major football leagues on the Continent. Starting with Germany, where the first season for over fifty years to see "East" German teams in the Bundesliga, went into the last Saturday with three clubs still in with a chance of the championship.

The Spanish league seemed a foregone conclusion as early as November. **Real Madrid** enjoyed a record breaking start, unbeaten for ages and running up 24 points from their opening 13 games. But not everyone was happy with the style of football employed by Raddy Antic (he of **Luton Town** fame) which was said to be as exciting as a cross between **Arsenal** circa 1984 and a wet Wednesday afternoon in Luton. They were bound to lose some time, and two defeats in a row gave the **Real Madrid** board (or, more accurately, their president) the excuse to sack Antic. The fact that these were **Real**'s first two defeats of the season and they were still miles clear at the top of the table didn't appear to count for anything. Despite faltering from then on, **Real** stayed on top right through to the end of the season. Meanwhile, **Barcelona** were making steady progress, slowly but surely narrowing the points gap. They won their last game as expected, but **Tenerife** weren't expected to give **Real Madrid** any problems and the title was considered as good as won. What followed was the shock result of the season as two goals in as many minutes enabled the Canary island side to pull off a 3-2 win and give the title to the grateful Catalans. **Barcelona** were already assured of a European Cup place anyway, thanks to Ronald Koeman's goal at Wembley in May. **Real**, suffering from shellshock, at least had the consolation of playing **Atletico Madrid** for the Spanish Cup in their own Bernebeu Stadium, but even this prize eluded them, with Bernd Schuster helping **Atletico**

to a 2-0 victory.

France didn't see anything like a close finish. No one could keep pace with **Marseille**, although valiant attempts were made first by **Auxerre** and then **Monaco**. The fact that Chris Waddle is considered to be one of the best players in the French League probably says more about the current state of French football than it does about Mr. Waddle. All isn't well at **Marseille** anyway. The club's president, Bernard Tapie, a man who manages to make the late Robert Maxwell seem popular by comparison, is also being investigated for financial irregularities. I wonder if he owns a yacht as well?

If **Marseille** have dominated French football in the last few years, then **Glasgow Rangers** have cast a huge shadow over the rest of the Scottish league. They broke the world record by winning their 40th championship last year, in a league where it seems that more often than not, they only have to turn up to win. With the title a foregone conclusion from February onwards, many people's attention turned to **Celtic**, and the Bhoys didn't let them down with a long run of championship form that suggests that **Rangers** may not have it all their own way next season. That can only be good for Scottish football in general, and it might mean an end to the Light Blues' early exits from Europe. Elsewhere, the city of Edinburgh enjoyed something of a revival, **Hearts** finishing runners up, and **Hibs** picking up a trophy despite almost ceasing to exist last summer.

Moving south of the border, the English First Division was much closer. While **Arsenal** emulated **Celtic** with a long unbeaten run which eventually didn't get them anywhere, but promised much for next season, **Manchester United**'s 25 year wait was extended by another season, owing to what in my opinion was a lack of bottle on Alex Ferguson's part. The facts are that United lost only three of their 38 league games. They then lost three in a row. At one stage, **Sheffield Wednesday** looked like they might sneak in unnoticed, but they drew their last two games. In the end it wouldn't have mattered anyway. **Leeds United** beat their Yorkshire rivals, **Sheffield United**, thanks it has to be said to a mixture of luck and Sheffield's one legged keeper. Still, these things tend to even out over a season, and Leeds did play some excellent football over nine months.

They may not have been firing on all cylinders for the European Championships, but the contributions

of Gullit and Van Basten did enough to ensure **A.C. Milan** the Italian title by a fairly wide margin. Of the other clubs, **Sampdoria** probably deserve most credit for reaching the European Cup Final with a much weaker side than the one which won the championship the previous year. **Juventus** are trying to buy success for next season and may succeed if they get their act together early enough. But **Lazio**? I'm sorry, but I can't see Paul Gascoigne as a part of a championship side, even if he is fully recovered. Welcome to the skinhead world, by the way, Paul. See you at the next ska festival?

For those of you wondering how **Benfica** got on after they pissed all over **Arsenal**, the answer is - badly. Their European dreams were shattered by a disastrous showing in their group, and they didn't even figure much in their domestic league. Instead **Boavista** ran away with the Portuguese title, with the better known teams trailing in their wake.

Bobby Robson might have something to say about **Sporting Lisbon** next year, but he was content to sign off as **PSV Eindhoven's** manager by leading them to the Dutch title for the second year in a row. What cost him his job was partially his age, but mostly **PSV's** continued failure in European competition.

Apologies to readers in Belgium, Ireland, Scandinavia and the former Eastern Bloc countries, but I don't have enough background knowledge to do anything about your leagues.

Moving on to the European Championships, what with all the careful preparation most of the competing nations put in, it was ironic that the team which eventually won had about a week to prepare themselves for the tournament. True, they had massive popular support for the final itself, but then few expected **Denmark** to get that far in the first place.

The group matches started quietly with no major shocks. **England** played out a boring 0-0 draw with **Denmark** in their usual style, **Sweden** were held by **France** but looked the more impressive side (there was more than a hint of offside about **France's** equaliser anyway), **Scotland** were narrowly beaten by **Holland**, while some outrageous refereeing and an excellent free kick got **Germany** a share of the spoils with the **C.I.S.**

The pre-tournament favourites in Group 1 now met each other, and the result was another stalemate, though slightly less boring from the English point of view. No one took a great deal of notice of the other game, where **Denmark** lost to their hosts. The first really entertaining match of the tournament was provided by **Germany** and perhaps more surprisingly, **Scotland**. The Scots could have been three goals up by half time if their front line had been as strong as the rest of their side, but the Germans eventually triumphed,

although they needed plenty of luck and had to withstand a late siege on their goal. The **C.I.S.** played for a draw against **Holland** and got one, though a perfectly good Van Basten goal was ruled offside.

The last set of matches in Group 1 provided the odd surprise. **England** went ahead through a miskick and were coasting for most of the first half, though the Swedes had a penalty denied them. The second half was a different story though, and Brolin's late winner would have graced any game. Two interesting quotes from Graham Taylor: "Sweden play a similar game to us", and after they'd won - "They won because they played like Watford". Doesn't take much working out who **England** modelled their style of play on, does it?

Meanwhile, **Denmark** were busy murdering **France**. The 2-1 final score failed to reflect the sheer dominance the Danes enjoyed, but was enough to see them through to the semi-final stage.

The **C.I.S.** finally got their come-uppance for trying to bore their way into the semis as **Scotland's** luck finally turned for the better. The 3-0 score-line may have flattered them a little, but nobody could deny they deserved at least one win from the tournament, and few were sorry to see the back of the **C.I.S.** In the other group 2 game, **Holland** were quickly into their stride and deservedly led 2-0 at half-time. The second half saw **Germany** getting back into the game and at 2-1 with just over 15 minutes left, Dutch nerves were jangling. The third goal not only came as a relief, it was also one of the tournament's best, a sweeping move finished by a brilliantly placed header from 12 yards out.

And so to the semi-finals. **Germany** proved too strong for their hosts, but the other game proved much tighter. Twice **Denmark** went in front and twice **Holland** pulled them back, the second time just minutes from the end. The Danes held their own during extra time in face of increasing pressure, and kept their col to win the penalty shoot-out, Schmeichel saving Van Basten's effort.

The final saw **Denmark** take a deserved lead through John Jensen (now at Highbury) and some goal it was too. **Germany** didn't endear themselves to any neutrals watching by trying to kick their way back into the game. When they did get behind the Danish defence, they found the **Manchester United** keeper (sorry, but I had to get that line in!) at his brilliant best. A second goal for **Denmark** rounded things off nicely and gallons of what I reckon is probably the worst lager in the world were drunk in celebration of a famous victory.

Apart from the football, I couldn't help but notice there was some aggro. English and German "supporters" were both ran by a large contingent of Swedes with short hair. What I want to know is, were they skinheads or boneheads? Anyone know?

BACK ISSUES

Back copies of **Birth Of A Hooligan** are available from the following outlets as well as at selected Skunks gigs in and around the USA.

Newtown Distribution, 62 Chaucer Street, Ilkeston, Derby. DE7 5JJ.

Noit Meer Distribution, Kleiburg 925, 1104 EA Amsterdam. Holland.

Street Style, c/San Raimundo 44, 28039 Madrid, Spain.

Beat Hotel, P.O. Box 71869, Madison Heights, Michigan 48071. USA.

S5, Amethistdijk 82, 4706 BC Roosendaal, Holland.

Rhythm, 12 Gwydir Street, Cambridge. CB1 2LL.

For Want Of, P.O. Box 23, Middlesbrough. TS1 4YZ.

When ordering or requesting catalogues, etc., please remember to enclose a SAE or an IRC. Support the outlets who support fanzines!

"Get Yourself a Crash Helmet and a Bit of Tax and You Can Go Anywhere You Like Even in the Daytime" LP

Compilation album featuring:

*DR & THE CRIPPENS,
BLITZKRIEG, VARUKERS, INSANE,
SELF DESTRUCT, PARADOX U.K.,
COUCH POTATOES, etc.*

Blitzkrieg Shirts:

White T-shirt £6/\$12

Black T-shirt w/backprint £7/\$14

Black Long-sleeve w/backprint £12/\$24

Postpaid prices:

LP: £5/\$14

12": £3.50/\$9

*Also a few PARADOX U.K. "Charmed
Existence" EP left £2/\$6*

Overseas: Cash only.

*UK: Cheques/P.O.'s payable to
Retch Records.*



49 Rose Crescent,
Southport,
Merseyside,
England, PR8 3RZ.

A four issue subscription costs £5 UK. If sending cash please make sure it is well secured. We cannot be held responsible for any losses incurred by poorly sealed envelopes.

For readers residing outside the UK, all subscriptions should be in cash, make sure it's well secured. We accept American dollars (\$10), French Francs (50FF) and German Marks (20DM).

BIRTH OF A HOOLIGAN, P.O. Box 128, Derby. DE1 9PX. England.